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CHARLES ALPHONSE DU FRESNOY's

# ART OF PAINTING

TRANSLATED INTO

# ENGLISH VERSE.

Dufresnoy (Charles Alphonse)

8 SEP 1880

THE

# ART OF PAINTING

OF

## CHARLES ALPHONSE DU FRESNOY.

TRANSLATED INTO

## ENGLISH VERSE

BY

WILLIAM MASON, M.A.

WITH

## ANNOTATIONS

BY

Sir JOSHUA REYNOLDS, Knt.
PRESIDENT OF THE ROYAL ACADEMY.

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SEP

# EPISTLE

TO

## Sir JOSHUA REYNOLDS.

WHEN DRYDEN, worn with ſickneſs, bow'd with years,
Was doom'd (my Friend, let Pity warm thy tears)
The galling pang of penury to feel,
For ill-plac'd Loyalty, and courtly Zeal,
To ſee that Laurel, which his brows o'erſpread,
Tranſplanted droop on SHADWELL's barren head,
The bard oppreſs'd, yet not ſubdu'd by Fate,
For very bread deſcended to tranſlate:
And He, whoſe Fancy, copious as his Phraſe,
Could light at will Expreſſion's brighteſt blaze,
On FRESNOY's Lay employ'd his ſtudious hour;
But niggard there of that melodious power,
His pen in haſte the hireling taſk to cloſe,
Transform'd the ſtudied ſtrain to careleſs proſe,
Which, fondly lending faith to French pretence,
Miſtook its meaning, or obſcur'd its ſenſe.

Yet

Yet ſtill he pleas'd, for DRYDEN ſtill muſt pleaſe,
Whether with artleſs elegance and eaſe
He glides in Proſe, or from its tinkling chime,
By varied pauſes, purifies his rhyme,
And mounts on MARO's plumes, and ſoars his heights ſublime.

This artleſs Elegance, this native fire
Provok'd his tuneful Heir * to ſtrike the Lyre,
Who, proud his numbers with that proſe to join,
Wove an illuſtrious wreath for Friendſhip's ſhrine.

How oft, on that fair ſhrine when Poets bind
The flowers of Song, does partial Paſſion blind
Their judgment's eye! How oft does Truth diſclaim
The deed, and ſcorn to call it genuine Fame!
How did ſhe here, when JERVAS was the theme,
Waft thro' the Ivory Gate the Poet's dream!
How view, indignant, Error's baſe alloy
The ſterling luſtre of his Praiſe deſtroy,
Which now, if Praiſe like his my Muſe could coin,
Current thro' Ages, ſhe would ſtamp for Thine.

Let

* Mr. POPE, in his Epiſtle to JERVAS, has theſe lines,
Read theſe inſtructive leaves in which conſpire
FRESNOY's cloſe art with DRYDEN's native fire.

Let Friendſhip, as ſhe caus'd, excuſe the deed;
With Thee, and ſuch as Thee, ſhe muſt ſucceed.

But what, if Faſhion tempted POPE aſtray?
The Witch has ſpells, and JERVAS knew a day
When mode-ſtruck Belles and Beaux were proud to come
And buy of him a thouſand years of bloom. †

Ev'n then I deem it but a venial crime:
Periſh alone that ſelfiſh ſordid rhyme,
Which flatters lawleſs Sway, or tinſel Pride;
Let black Oblivion plunge it in her tide.

From Fate like this my truth-ſupported lays,
Ev'n if aſpiring to thy Pencil's praiſe,
Would flow ſecure; but humbler Aims are mine;
Know; when to thee I conſecrate the line,
'Tis but to thank thy Genius for the ray
Which pours on FRESNOY's rules a fuller day:
Thoſe candid ſtrictures, thoſe reflexions new,
Refin'd by Taſte, yet ſtill as Nature true,
Which,

† Alluding to another couplet in the ſame Epiſtle.
Beauty, frail Flower, that every Seaſon fears,
*Blooms* in thy colours *for a thouſand years.*

Which, blended here with his inſtructive ſtrains,
Shall bid thy Art inherit new domains;
Give her in Albion as in Greece to rule,
And guide (what thou haſt form'd) a Britiſh School.

And, O, if ought thy Poet can pretend
Beyond his fav'rite wiſh to call thee Friend,
Be it that here his tuneful toil has dreſt
The Muſe of FRESNOY in a modern veſt;
And, with what ſkill his Fancy could beſtow,
Taught the cloſe folds to take an eaſier flow;
Be it, that here thy partial ſmile approv'd
The Pains he laviſh'd on the Art he lov'd.

OCT. 10, 1782.

W. MASON.

PREFACE.

# PREFACE.

THE Poem of M. Du Fresnoy, when conſidered as a Treatiſe on Painting, may unqueſtionably claim the merit of giving the leading Principles of the Art with more preciſion, conciſeneſs, and accuracy, than any work of the kind that has either preceded or followed it; yet as it was publiſhed about the middle of the laſt century, many of the precepts it contains have been ſo frequently repeated by later writers, that they have loſt the air of novelty, and will, conſequently, now be held common; ſome of them too may, perhaps, not be ſo generally true as to claim the authority of abſolute rules: Yet the reader of taſte will always be pleaſed to ſee a Frenchman holding out to his countrymen the ſtudy of Nature, and the chaſte Models of Antiquity, when (if we except Le Sueur and Nicola Pouſsin, who were Fresnoy's contemporaries) ſo few Painters of that nation have regarded either of theſe archetypes. The modern Artiſt alſo will be proud to emulate that ſimplicity of ſtyle, which this work has for more than a century recommended, and which, having only very lately got the better of fluttering drapery and theatrical attitude, is become one of the principal teſts of Picturesque excellence.

But if the Text may have loſt ſomewhat of its original merit, the Notes of Mr. Du Piles, which have hitherto accompanied it, have loſt much more. Indeed it may be doubted whether they ever had merit in any conſiderable degree. Certain it is that they contain ſuch a parade of common-place quotation, with ſo ſmall a degree of illuſtrative ſcience, that I have thought proper to expel them from this edition, in order to make room for their betters.

As to the poetical powers of my author, I do not ſuppoſe that theſe alone would ever have given him a place in the numerous libraries which he now holds; and I have, therefore, often wondered that M. De Voltaire, when he gave an account of the authors who appeared in the age of Louis XIV. ſhould diſmiſs Fresnoy, with ſaying, in his deciſive manner, that "his Poem has ſucceeded with ſuch perſons as could bear to read Latin Verſe, not of the Auguſtan Age*." This is the criticiſm of a mere Poet. No body, I ſhould ſuppoſe, ever read Fresnoy to admire, or even criticiſe his verſification, but either to be inſtructed by him as a Painter, or improved as a Virtuoſo.

It

* Du Frenoi (Charles) né à Paris 1611, peintre & poëte. Son poeme de la peinture a reuſſi aupres de ceux qui peuvent lire d'autres vers latins que ceux du ſiecle d'Auguſte. Siecle de Louis XIV. Tom. I.

It was this latter motive only, I confeſs, that led me to attempt the following tranſlation; which was begun in very early youth, with a double view of implanting in my own memory the principles of a favourite art, and of acquiring a habit of verſification, for which purpoſe the cloſe and condenſed ſtile of the original ſeemed peculiarly calculated, eſpecially when conſidered as a ſort of ſchool exerciſe. However the taſk proved ſo difficult, that when I had gone through a part of it I remitted of my diligence, and proceeded at ſuch ſeparate intervals, that I had paſſed many poſterior productions thro' the preſs before this was brought to any concluſion in manuſcript; and, after it was ſo, it lay long neglected, and would certainly have never been made public, had not SIR JOSHUA REYNOLDS requeſted a ſight of it, and made an obliging offer of illuſtrating it by a ſeries of his own notes. This prompted me to reviſe it with all poſſible accuracy; and as I had preſerved the ſtrictures which my late excellent friend Mr. GRAY had made many years before on the verſion, as it then ſtood, I attended to each of them in their order with that deference which every criticiſm of his muſt demand. Beſides this, as much more time was now elapſed ſince I had myſelf peruſed the copy, my own eye was become more open to its defects. I found the rule which

my Author had given to his Painter full as useful to a Writer,

(Aut ubi consilium deerit sapientis amici
Id tempus dabit, atque mora intermissa labori.)

And I may say, with truth, that having become from this circumstance, as impartial, if not as fastidious, to my own work, as any other critic could possibly have been, I hardly left a single line in it without giving it, what I thought, an emendation. It is not, therefore, as a juvenile work that I now present it to the public, but as one which I have improved to the utmost of my mature abilities, in order to make it more worthy of its Annotator.

In the preceding Epistle I have obviated, I hope, every suspicion of arrogance in attempting this work after Mr. DRYDEN. The single consideration that his Version was in Prose were in itself sufficient; because, as Mr. POPE has justly observed, Verse and even Rhyme is the best mode of conveying preceptive truths, "as in this way they are more shortly expressed, and more easily retained *." Still less need I make an apology for undertaking it after Mr. WILLS, who, in the year 1754, published a Translation of it in Metre without Rhyme †.

This

* See his Advertisement before the Essay on Man.

† I call it so rather than Blank Verse, because it was devoid of all harmony of numbers. The beginning,

This Gentleman, a Painter by profeſſion, aſſumed for his motto,

Tractate Fabrilia Fabri;

but however adroit he might be in handling the tools of his own art, muſt undoubtedly own that the tools of a Poet and a Tranſlator were beyond his management; attempting alſo a taſk abſolutely impoſſible, that of expreſſing the ſenſe of his Author in an equal number of lines, he produced a verſion which (if it was ever read through by any perſon except myſelf) is now totally forgotten. Nevertheleſs I muſt do him the juſtice to own that he underſtood the original text; that he detected ſome errors in Mr. DRYDEN's Tranſlation, which had eſcaped Mr. JERVAS (aſſiſted, as it is ſaid, by his friend Mr. POPE) in that corrected Edition which Mr. GRAHAM inſcribed to the Earl of BURLINGTON; and that I have myſelf ſometimes profited by

which I ſhall here inſert, is a ſufficient proof of the truth of this aſſertion.

As Painting, Poeſy, ſo ſimilar
To Poeſy be Painting; emulous
Alike, each to her ſiſter doth refer,
Alternate change the office and the name;
Mute verſe is this, that ſpeaking picture call'd.

From this little ſpecimen the reader will eaſily form a judgment of the whole.

by his labours. It is also from his Edition that I reprint the following Life of the Author, which was drawn up from Felibien and other Biographers by the late Dr. BIRCH, who, with his usual industry, has collected all they have said on FRESNOY's subject.

THE

# THE LIFE OF Monſ. DU FRESNOY.

CHARLES ALPHONSE DU FRESNOY was born at Paris in the year 1611. His father, who was an eminent apothecary in that city, intending him for the profeſſion of phyſic, gave him as good an education as poſſible. During the firſt year, which he ſpent at the college, he made a very conſiderable progreſs in his ſtudies: but as ſoon as he was raiſed to the higher claſſes, and began to contract a taſte of poetry, his genius for it opened itſelf, and he carried all the prizes in it, which were propoſed to excite the emulation of his fellow-ſtudents. His inclination for it was heightened by exerciſe; and his earlieſt performances ſhewed, that he was capable of becoming one of the greateſt poets of his age, if his love of painting, which equally poſſeſſed him, had not divided his time and application. At laſt he laid aſide all thoughts of the ſtudy of phyſic, and declared abſolutely for that of painting, notwithſtanding the oppoſition of his parents, who, by all kinds of ſeverity, endeavoured

ed to divert him from purſuing his paſſion for that art, the profeſſion of which they unjuſtly conſidered in a very contemptible light. But the ſtrength of his inclination defeating all the meaſures taken to ſuppreſs it, he took the firſt opportunity of cultivating his favourite ſtudy.

He was nineteen or twenty years of age when he began to learn to deſign under Francis Perier; and having ſpent two years in the ſchool of that painter, and of Simon Vouet, he thought proper to take a journey into Italy, where he arrived in the end of 1633, or the beginning of 1634.

As he had, during his ſtudies, applied himſelf very much to that of geometry, he began, upon his coming to Rome, to paint landſkips, buildings, and antient ruins. But, for the firſt two years of his reſidence in that city, he had the utmoſt difficulty to ſupport himſelf, being abandoned by his parents, who reſented his having rejected their advice in the choice of his profeſſion; and the little ſtock of money, which he had provided before he left France, proving ſcarce ſufficient for the expences of his journey to Italy. Being deſtitute, therefore, of friends and acquaintance at Rome, he was reduced to ſuch diſtreſs, that his chief ſubſiſtence for the greateſt part of that time was bread and a ſmall quantity of cheeſe. But he diverted

the

the ſenſe of his uneaſy circumſtances by an intenſe and indefatigable application to paintings, till the arrival of the celebrated Peter Mignard, who had been the companion of his ſtudies under Vouet, ſet him more at eaſe. They immediately engaged in the ſtricteſt friendſhip, living together in the ſame houſe, and being commonly known at Rome by the name of the *Inſeparables*. They were employed by the Cardinal of Lyons in copying all the beſt pieces in the Farneſe Palace. But their principal ſtudy was the works of Raphael and other great maſters, and the antiques; and they were conſtant in their attendance every evening at the academy in deſigning after models. Mignard had ſuperior talents in practice; but Du Freſnoy was a greater maſter of the rules, hiſtory, and theory of his profeſſion.—They communicated to each other their remarks and ſentiments, Du Freſnoy furniſhing his friend with noble and excellent ideas, and the latter inſtructing the former to paint with greater expedition and eaſe.

Poetry ſhared with Painting the time and thoughts of DU FRESNOY, who, as he penetrated into the ſecrets of the latter art, wrote down his obſervations; and having at laſt acquired a full knowledge of the ſubject, formed a deſign of writing a Poem upon it, which he did not finiſh till many years after,

after, when he had consulted the best writers, and examined with the utmost care the most admired pictures in Italy.

While he resided there he painted several pictures, particularly the Ruins of the Campo Vaccino, with the city of Rome in the figure of a woman; a young woman of Athens going to see the monument of a lover; Æneas carrying his father to his tomb; Mars finding Lavinia sleeping on the banks of the Tyber, descending from his chariot, and lifting up the veil which covered her, which is one of his best pieces; the birth of Venus, and that of Cupid. He had a peculiar esteem for the works of Titian, several of which he copied, imitating that excellent Painter in his colouring, as he did Carrache in his design.

About the year 1653 he went with Mignard to Venice *, and travelled through Lombardy; and during his stay in that city painted a Venus for Signor

* This is the account of Monsr. Fehbien, *Entretiens sur les vies et sur les ouvrages des plus excellens peintres*, tom. II. edit. *Lond.* 1705, p. 333. But the late author of *Abregé de la vie des plus fameux peintres*, part II. p. 284, edit. *Par.* 1745, in 4to, says, that Fresnoy went to Venice without Mignard; and that the latter, being importuned by the letters of the former, made a visit to him in that city.

Signor Paruta, a noble Venetian, and a Madonna, a half length. Theſe pictures ſhewed that he had not ſtudied thoſe of Titian without ſucceſs. Here the two friends ſeparated, Mignard returning to Rome, and Du Freſnoy to France. He had read his Poem to the beſt Painters in all places through which he paſſed, and particularly to Albano and Guereino, then at Bologna; and he conſulted ſeveral men famous for their ſkill in polite literature.

He arrived at Paris in 1656, where he lodged with Monſ. Potel, Greffier of the council, in the ſtreet Beautreillis, where he painted a ſmall room; afterwards a picture for the altar of the Church of St. Margaret in the ſuburb St. Antoine. Monſ. Bordier, Intendant of the finances, who was then finiſhing his houſe of Rinci, now Livry, having ſeen this picture, was ſo highly pleaſed with it, that he took Du Freſnoy to that houſe, which is but two leagues from Paris, to paint the Salon. In the ceiling was repreſented the burning of Troy; Venus is ſtanding by Paris, who makes her remark how the fire conſumes that great city; in the front is the God of the river, which runs by it, and other deities: This is one of his beſt performances, both for diſpoſition and colouring. He afterwards painted a conſiderable number of pictures for the cabinets of the curious, particularly an altar-piece for the

the Church of Lagni, repreſenting the aſſumption of the virgin and the twelve apoſtles, all as large as life. At the Hotel d'Erval (now d'Armenonville) he painted ſeveral pictures, and among them a ceiling of a room with four beautiful landſkips, the figures of which were by Mignard. As he underſtood Architecture very well, he drew for Monſ. de Vilargelé all the deſigns of a houſe, which that Gentleman built four leagues from Avignon; as likewiſe thoſe for the Hôtel de Lyonne, and for that of the Grand Prior de Souvré. The high altar of the Filles-Dieu, in the ſtreet St. Denis, was alſo deſigned by him.

Tho' he had finiſhed his Poem before he had left Italy, and communicated it, as has been already mentioned, to the beſt judges of that country; yet, after his return to France, he continued ſtill to reviſe it, with a view to treat more at length of ſome things, which did not ſeem to him ſufficiently explained. This employment took up no ſmall part of his time, and was the reaſon of his not having finiſhed ſo many pictures as he might otherwiſe have done. And tho' he was deſirous to ſee his work in print, he thought it improper to publiſh it without a French tranſlation, which he deferred undertaking from time to time, out of diffidence of his own ſkill in his native language, which he had

in

in ſome meaſure loſt by his long reſidence in Italy. Monſ. de Piles was therefore at laſt induced, at his deſire, and by the merit of the Poem, to tranſlate it into French, his verſion being reviſed by Du Freſnoy himſelf; and the latter had begun a commentary upon it, when he was ſeized with a palſy, and after languiſhing four or five months under it, died at the houſe of one of his brothers at Villiers-le-bel, four leagues from Paris, in 1665, at the age of fifty-four, and was interred in the pariſh Church there. He had quitted his lodgings at Monſ. Potel's upon Mignard's return to Paris in 1658, and the two Friends lived together from that time till the death of Du Freſnoy.

His Poem was not publiſhed till three years after his death, when it was printed at Paris in 12mo. with the French verſion and remarks of Monſ. de Piles, and has been juſtly admired for its elegance and perſpicuity.

THE

THE

# ART of PAINTING,

WITH THE

Original Text ſubjoined.

# ART of PAINTING,

WITH THE

Original Text Subjoined.

# THE ART OF PAINTING.

TRUE Poetry the Painter's power diſplays;
True Painting emulates the Poet's lays;
The rival Siſters, fond of equal fame,
Alternate change their office and their name;
Bid ſilent Poetry the canvaſs warm,
The tuneful page with ſpeaking Picture charm.
What to the ear ſublimer rapture brings,
That ſtrain alone the genuine Poet ſings;

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# DE ARTE GRAPHICA.

UT Pictura Poeſis erit; ſimiliſque Poeſi
Sit Pictura; refert par æmula quæque ſororem,
Alternantque vices & nomina; muta Poeſis
Dicitur hæc, Pictura loquens ſolet illa vocari.
Quod fuit auditu gratum cecinere Poetæ;

That form alone where glows peculiar grace,
The genuine Painter condescends to trace:
No sordid theme will Verse or Paint admit,
Unworthy colours if unworthy wit.

From you, blest Pair! Religion deigns to claim
Her sacred honours; at her awful name
High o'er the stars you take your soaring flight,
And rove the regions of supernal light,
Attend to lays that flow from tongues divine,
Undazzled gaze where charms seraphic shine;
Trace beauty's beam to its eternal spring,
And pure to man the fire cœlestial bring.

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Quod pulchrum aspectu Pictores pingere curant;
Quæque Poetarum numeris indigna fuêre,
Non eadem Pictorum operam studiumq; merentur:
Ambæ quippe sacros ad religionis honores
Sydereos superant ignes, aulamque tonantis
Ingressæ, Divûm aspectu, alloquioque fruuntur;
Oraque magna Deûm, & dicta observata reportant,
Cœlestemque suorum operum mortalibus ignem.

Then roufed this globe in joint purſuit ye ſtray,
Time's ample annals ſtudiouſly ſurvey;
And from the eddies of Oblivion's ſtream,
Propitious ſnatch each memorable theme.
Thus to each form, in heav'n, and earth, and ſea,
That wins with grace, or awes with dignity,
To each exalted deed, which dares to claim
The glorious meed of an immortal fame,
That meed ye grant. Hence, to remoteſt age,
The Hero's ſoul darts from the Poet's page;
Hence, from the canvaſs, ſtill, with wonted flame,
He lives, he breathes, he braves the frown of Fate.

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Inde per hunc Orbem ſtudiis cœuntibus errant,
Carpentes quæ digna ſui, revolutaque luſtrant
Tempora, quærendis conſortibus argumentis.
Denique quæcunq; in cœlo, terrâque, marique
Longius in tempus durare, ut pulchra, merentur,
Nobilitate ſuâ, claroque inſignia caſu,
Dives & ampla manet Pictores atque Poetas
Materies; inde alta ſonant per ſæcula mundo
Nomina, magnanimis Heroibus inde ſuperſtes
Gloria, perpetuoque operum miracula reſtant:

Such powers, ſuch praiſes, heav'n-born Pair, belong
To magic colouring, and creative ſong.
But here I pauſe, nor aſk Pieria's train,
Nor Phœbus ſelf to elevate the ſtrain;
Vain is the flow'ry verſe, when reaſoning ſage,
And ſober precept fill the ſtudied page;
Enough if there the fluent numbers pleaſe,
With native clearneſs, and inſtructive eaſe.
Nor ſhall my rules the Artiſt's hand confine,
Whom Practice gives to ſtrike the free deſign;
Or baniſh Fancy from her fairy plains,
Or fetter Genius in didactic chains:

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Tantus ineſt divis honor artibus atque poteſtas.
Non mihi Pieridum chorus hic, nec Apollo vocandus,
Majus ut eloquium numeris, aut gratia fandi
Dogmaticis illuſtret opus rationibus horrens:
Cum nitidâ tantum & facili digeſta loquelâ,
Ornari præcepta negent, contenta doceri.
Nec mihi mens animuſve fuit conſtringere nodos
Artificum manibus, quos tantùm dirigit uſus;
Indolis ut vigor inde potens obſtrictus hebeſcat,
Normarum numero immani, Geniumq; moretur:

No, 'tis their liberal purpose to convey
That scientific skill which wins its way
On docile Nature, and transmits to youth,
Talents to reach, and taste to relish truth;
While inborn Genius from their aid receives
Each supplemental Art that Practice gives.

'Tis Painting's first chief business to explore, I. Of the Beautiful.
What lovelier forms in Nature's boundless store,
Are best to Art and antient Taste allied,
For antient Taste those forms has best applied.
Till this be learn'd, how all things disagree;
How all one wretched, blind barbarity!

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Sed rerum ut pollens ars cognitione, gradatim
Naturæ sese insinuet, verique capacem
Transeat in Genium; Geniusq; usu induat artem.
Præcipua imprimis artisque potissima pars est, I. De Pulchro.
Nôsse quid in rebus natura creârit ad artem
Pulchrius, idque modum juxta, mentemque vetustam:
Quâ sine barbaries cæca & temeraria pulchrum
Negligit, insultans ignotæ audacior arti,

The fool to native ignorance confin'd,
No beauty beaming on his clouded mind;
Untaught to relish, yet too proud to learn,
He ſcorns the grace his dulneſs can't diſcern.
Hence Reaſon to Caprice reſigns the ſtage,
And hence that maxim of the antient Sage,
" Of all vain fools with coxcomb talents curſt,
" Bad Painters and bad Poets are the worſt."
When firſt the orient rays of beauty move
The conſcious ſoul, they light the lamp of love,
Love wakes thoſe warm deſires that prompt our chace,
To follow and to fix each flying grace:
But earth-born graces ſparingly impart
The ſymmetry ſupreme of perfect art;

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Ut curare nequit, quæ non modo noverit eſſe;
Illud apud veteres fuit unde notabile dictum,
" Nil Pictore malo ſecurius atque Poeta."
Cognita amas, ſi amata capis, ſequeriſq; cupita;
Paſſibus aſſequeris tandem quæ fervidus urges:
Illa tamen quæ pulchra decent, non omnia caſus
Qualiacumque dabunt, etiamve ſimillima veris:

For tho' our casual glance may sometimes meet
With charms that strike the soul, and seem compleat,
Yet if those charms too closely we define,
Content to copy Nature line for line,
Our end is lost. Not such the Master's care,
Curious he culls the perfect from the fair;
Judge of his art, thro' beauty's realm he flies,
Selects, combines, improves, diversifies;
With nimble step pursues the fleeting throng,
And clasps each Venus as she glides along.
Yet some there are who indiscreetly stray, II. Of Theory and Practice.
Where purblind Practice only points the way,
Who ev'ry theoretic truth disdain,
And blunder on mechanically vain.

---

Nam quamcumque modo servili haud sufficit ipsam
Naturam exprimere ad vivum; sed ut arbiter artis,
Seliget ex illâ tantùm pulcherrima Pictor.
Quodque minus pulchrum, aut mendosum, corriget ipse
Marte suo, formæ Veneres captando fugaces.
Utque manus grandi nil nomine practica dignum
Assequitur, primum arcanæ quam deficit artis
Lumen, & in præceps abitura ut cæca vagatur; II. De Speculatione & Praxi.

Some too there are within whoſe languid breaſts,
A lifeleſs heap of embryo knowledge reſts,
When nor the pencil feels their drowzy art,
Nor the ſkill'd hand explains the meaning heart.
In chains of Sloth ſuch talents droop confin'd:
'Twas not by words Appelles charm'd mankind.
Hear then the Muſe; tho' perfect beauty towers
Above the reach of her deſcriptive powers,
Yet will ſhe ſtrive ſome leading rules to draw
From ſovereign Nature's univerſal law;
Stretch her wide view o'er antient Art's domain,
Again eſtabliſh Reaſon's legal reign,

II. Of Theory and Practice.

---

Sic nihil ars operâ manuum privata ſupremum
Exequitur, ſed languet iners uti vincta lacertos;
Diſpoſitumque typum non linguâ pinxit Apelles.
Ergo licet totâ normam haud poſſimus in arte
Ponere (cum nequeant quæ ſunt pulcherrima dici)
Nitimur hæc paucis, ſcrutati ſumma magiſtræ
Dogmata Naturæ, artiſque exemplaria prima
Altius intuiti; ſic mens habiliſque facultas

II. Deſperation & Praxis

Genius again correct with Science sage,
And curb luxuriant Fancy's headlong rage.
" Right ever reigns its stated bounds between,
" And Taste, like Morals, loves the golden mean."

III. Of the Subject.

Some lofty theme let judgment first supply,
Supremely fraught with grace and majesty;
For Fancy copious, free to ev'ry charm
That lines can circumscribe or colours warm,
Still happier if that artful theme dispense
A poignant moral and instructive sense.

V. Invention the first Part of Painting.

Then let the virgin canvas smooth expand,
To claim the sketch and tempt the Artist's hand:

---

Indolis excolitur, Geniumque Scientia complet;
Luxurianſque in monſtra furor compeſcitur Arte.
" *Eſt modus in rebus, ſunt certi denique fines,*
" *Quos ultra citraque nequit conſiſtere rectum.*"

III. De Argumento.

His poſitis, erit optandum thema nobile, pulchrum,
Quodque venuſtatum, circa formam atque colorem,
Sponte capax, amplam emeritæ mox præbeat Arti
Materiam, retegens aliquid ſalis & documenti.

V. Inventio prima Picturæ Pars.

Tandem opus aggredior; primoq; occurrit in albo
Diſponenda typi, concepta potente Minervâ,

Then bold INVENTION all thy powers diffuse,
Of all thy ſiſters thou the nobleſt Muſe.
Thee ev'ry Art, thee ev'ry Grace inſpires,
Thee Phœbus fills with all his brighteſt fires.

IV. Diſpoſition, or Oeconomy of the whole.

Chuſe ſuch judicious force of ſhade and light
As ſuits the theme, and ſatisfies the ſight;
Weigh part with part, and with prophetic eye,
The future power of all thy lines deſcry;
And thoſe, thoſe only on the canvas place,
Whoſe hues are ſocial, whoſe effect is grace.

V. The Subject to be treated faithfully.

Vivid and faithful to the hiſtoric page,
Expreſs the cuſtoms, manners, forms, and age;

---

Machina, quæ noſtris INVENTIO dicitur oris.
Illa quidem priùs ingenuis inſtructa ſororum
Artibus Aonidum, & Phœbi ſublimior æſtu.

IV. Diſpoſitio, ſive operis totius œconomia.

Quærendaſque inter poſituras, lumina, umbræ,
Atque futurorum jam præſentire colorum
Par erit harmoniam, captando ab utriſque venuſtum.
Sit thematis genuina ac viva expreſſio, juxtâ
Textum antiquorum, propriis cum tempore formis.

V. Fidelitas Argumenti.

Nor paint conſpicuous on the foremoſt plain
Whate'er is falſe, impertinent, or vain;
But like the Tragic Muſe, thy luſtre throw,
Where the chief action claims its warmeſt glow.

VI. Every foreign ornament to be rejected.

This rare, this arduous taſk no rules can teach,
No ſkill'd preceptor point, no practice reach;
Tis Taſte, 'tis Genius, 'tis the heav'nly ray
Prometheus raviſh'd from the car of day.
In Egypt firſt the infant Art appear'd,
Rude and unform'd; but when to Greece ſhe ſteer'd

---

Nec quod inane, nihil facit ad rem, ſive videtur
Improprium, miniméque urgens, potiora tenebit
Ornamenta operis; Tragicæ ſed lege ſororis,
Summa ubi res agitur, vis ſumma requiritur Artis.
Iſta labore gravi, ſtudio, monitiſque magiſtri
Ardua pars nequit addiſci; rariſſima namque,
Ni priùs æthereo rapuit quod ab axe Prometheus
Sit jubar infuſum menti cum flamine vitæ.
Mortali haud cuivis divina hæc munera dantur;
*Non uti* Dædaleam *licet omnibus ire Corinthum.*

VI. Inane rejiciendum.

Her prosperous course, fair Fancy met the Maid;
Wit, Reason, Judgment, lent their powerful aid;
Till all compleat the gradual wonder shone,
And vanquish'd Nature own'd herself outdone.

'Twas there the Goddess fix'd her blest abodes,
There reign'd in Corinth, Athens, Sicyon, Rhodes
Her various vot'ries various talents crown'd,
Yet each alike her inspiration own'd:
Witness those marble miracles of grace,
Those tests of symmetry where still we trace
All Art's perfection: With reluctant gaze
To these the Genius of succeeding days
Looks dazzled up, and, as their glories spread,
Hides in his mantle his diminish'd head.

---

Ægypto informis quondam pictura reperta,
Græcorum studiis, & mentis acumine crevit:
Egregiis tandem illustrata & adulta magistris,
Naturam visa est miro superare labore.

Quos inter, Graphidos Gymnasia prima fuêre
Portus Athenarum, Sicyon, Rhodos, atque Corinthus,
Disparia inter se modicum ratione laboris;
Ut patet ex veterum Statuis, formæ atque decoris

Learn then from Greece, ye Youths, Proportion's law,
Inform'd by her, each juſt POSITION draw;
Skilful to range each large unequal part,
With varied motion and contraſted art;
Full in the front the nobler limbs to place,
And poiſe each figure on its central baſe.
But chief from her that flowing outline take,
Which floats, in wavy winding, like the ſnake,
Or lambent flame; which, ample, broad, and long,
Reliev'd not ſwell'd, at once both light and ſtrong,
Glides thro' the graceful whole. Her art divine
Cuts not, in parts minute, the tame deſign,

VII. Deſign or Poſition the ſecond Part of Painting.

---

Archetypis; queis poſterior nil protulit ætas
Condignum, & non inferius longè, arte modoque.
Horum igitur vera ad normam poſitura legetur:
Grandia, inæqualis, formoſaque partibus amplis
Anteriora dabit membra, in contraria motu
Diverſo variata, ſuó libratáque centro;
Membrorumque ſinus ignis flammantis ad inſtar,
Serpenti undantes flexu; ſed lævia, plana,
Magnaque ſigna, quaſi ſine tubere ſubdita tactu,

VII. Graphis ſeu Poſitura ſecunda Picturæ pars.

But by a few bold ſtrokes, diſtinct and free,
Calls forth the charms of perfect ſymmetry.
True to anatomy, more true to grace,
She bids each muſcle know its native place;
Bids ſmall from great in juſt gradation riſe,
And, at one viſual point, approach the eyes.
Yet deem not, Youths, that perſpective can give
Thoſe charms compleat by which your works ſhall live;
What tho' her rules may to your hand impart
A quick mechanic ſubſtitute for art;
Yet formal, geometric ſhapes ſhe draws;
Hence the true Genius ſcorns her rigid laws,

---

Ex longo deducta fluant, non ſecta minutim.
Inſertiſque toris ſint nota ligamina, juxta
Compagem anatomes, & membrificatio Græco
Deformata modo, pauciſque expreſſa lacertis,
Qualis apud veteres; totoque Eurythmia partes
Componat; genitumque ſuo generante ſequenti
Sit minus, & puncto videantur cuncta ſub uno.
Regula certa licet nequeat proſpectica dici,
Aut complementum graphidos; ſed in arte juvamen,
Et modus accelerans operandi: at corpora falſo

By Nature taught he ſtrikes th' unerring lines,
Conſults his eye, and as he ſees deſigns.
Man's changeful race, the ſport of chance and time,
Varies no leſs in aſpect than in clime;
Mark well the difference, and let each be ſeen
Of various age, complexion, hair, and mien.
Yet to each ſep'rate form adapt with care
Such limbs, ſuch robes, ſuch attitude and air,
As beſt befit the head, and beſt combine
To make one whole, one uniform deſign;
Learn action from the dumb, the dumb ſhall teach
How happieſt to ſupply the want of ſpeech.

VIII. Variety in the Figures.

IX. Conformity of the Limbs & Drapery to the Head.

X. Action of Mutes to be imitated.

---

Sub viſu in multis referens, mendoſa labaſcit:
Nam Geometralem nunquam ſunt corpora juxtà
Menſuram depicta oculis, ſed qualia viſa.
Non eadem formæ ſpecies, non omnibus ætas
Æqualis, ſimileſque color, crineſque figuris:
Nam, variis velut orta plagis, gens diſpare vultu eſt.
Singula membra, ſuo capiti conformia, fiant
Unum idemque ſimul corpus cum veſtibus ipſis:
Mutorumque ſilens poſitura imitabitur actus.

VIII. Varietas in Figuris.

IX. Figura ſit una membris et veſtibus.

X. Mutorum actiones imitandæ.

XI. The principal Figure.

Fair in the front in all the blaze of light,
The Hero of thy piece ſhould meet the ſight,
Supreme in beauty; laviſh here thine Art,
And bid him boldly from the canvas ſtart;

XII. Groups of Figures.

While round that ſov'reign form th' inferior train
In groups collected fill the pictur'd plain:
Fill, but not croud; for oft ſome open ſpace
Muſt part their ranks, and leave a vacant place,
Leſt artleſsly diſperſs'd the ſever'd Crew
At random ruſh on our bewilder'd view;
Or parts with parts in thick confuſion bound,
Spread a tumultuous Chaos o'er the ground.

---

XI. Figura princeps.

Prima figurarum, ſeu princeps dramatis, ultrò
Proſiliat media in tabula, ſub lumine primo
Pulchrior ante alias, reliquis nec operta figuris.

XII. Figurarum globi ſeu cumuli.

Agglomerata ſimul ſint membra, ipſæque figuræ;
Stipentur, circumque globos locus uſque vacabit:
Nè, malè diſperſis dum viſus ubique figuris
Dividitur, cunctiſque operis ſervente tumultu
Partibus implicitis, crepitans confuſio ſurgat.

In ev'ry figur'd group the judging eye
Demands the charms of contrariety,
In forms, in attitudes expects to trace,
Distinct inflections, and contrasted grace.
Where Art diversely leads each changeful line,
Oppose, breaks, divides the whole design;
Thus when the rest in front their charms display,
Let one with face averted turn away.
Shoulders oppos'd to breasts, and left to right,
With parts that meet and parts that shun the sight.
This rule in practice uniformly true
Extends alike to many forms or few.
Yet keep thro' all the piece a perfect poize:

XIII. Diversity of Attitude in Groups.

XIV. A Balance to be kept in the Picture.

If here in frequent troops the figures rise,

---

Inque figurarum cumulis non omnibus idem
Corporis inflexus, motusque; vel artubus omnes
Conversis pariter non connitantur eodem;
Sed quædam in diversa trahant contraria membra,
Transversèque aliis pugnent, & cætera frangant.
Pluribus adversis aversam oppone figuram,
Pectoribusque humeros, & dextera membra sinistris,
Seu multis constabit opus, paucive figuris.
Altera pars tabulæ vacuo neu frigida campo,
Aut deserta fiet, dum pluribus altera formis

XIII. Positurarum diversitas in cumulis.

XIV. Tabulæ libramentum.

There let ſome object tower with equal pride;
And ſo arrange each correſpondent ſide
That, thro' the well-connected plan appear
No cold vacuity, no deſert drear.

XV. Of the number of Figures.

Say does the Poet glow with genuine rage,
Who crouds with pomp and noiſe his buſtling ſtage?
Devoid alike of taſte that Painter deem,
Whoſe flutt'ring works with num'rous figures teem;
A taſk ſo various how ſhall Art fulfil,
When oft the ſimpleſt forms elude our ſkill?
But, did the toil ſucceed, we ſtill ſhould loſe
That ſolemn majeſty, that ſoft repoſe,

---

Fervida mole ſua ſupremam exſurgit ad oram.
Sed tibi ſic poſitis reſpondeat utraque rebus,
Ut ſi aliquid ſurſum ſe parte attollat in unâ,
Sic aliquid parte ex aliâ conſurgat, & ambas
Æquiparet, geminas cumulando æqualiter oras.
Pluribus implicitum perſonis drama ſupremo

XV. Numeris Figurarum.

In genere, ut rarum eſt, multis ita denſa figuris
Rarior eſt tabula excellens; vel adhuc ferè nulla
Præſtitit in multis, quod vix bene præſtat in unâ:
Quippe ſolet rerum nimio diſperſa tumultu,
Majeſtate carere gravi, requieque decora;

Dear to the curious eye, and only found,
Where few fair objects fill an ample ground.
Yet if some grand important theme demand
Of many needful Forms a busy band,
Judgment will so the several groups unite;
That one compacted whole shall meet the sight.
The joints in each extreme distinctly treat,
Nor e'er conceal the outline of the feet:
The hands alike demand to be expresst
In half-shewn figures rang'd behind the rest.
Nor can such forms with force or beauty shine,
Save when the head and hands in action join.

XVI. The Joints of the Feet.

XVII. The Motion of the Hands with the Head.

---

Nec speciosa nitet, vacuo nisi libera campo.
Sed si opere in magno, pluris thema grande requirat
Esse figurarum cumulos, spectabitur una
Machina tota rei; non singula quæque seorsim.
Præcipua extremis raro internodia membris
Abdita sint; sed summa pedum vestigia nunquam.
Gratia nulla manet, motusque, vigorque figuras
Retro aliis subter majori ex parte latentes,
Ni capitis motum manibus comitentur agendo.

XVI. Internodia & Pedes.

XVII. Motus Manuum motui capitis jungendus.

XVIII. What Things are to be avoided in the Diſtribution of the Piece.

Each air conſtrain'd and forc'd, each geſture rude,
Whate'er contracts or cramps the attitude,
With ſcorn diſcard. When ſquares or angles join,
When flows in tedious parallel the line,
Acute, obtuſe, whene'er the ſhapes appear,
Or take a formal geometric air,
Theſe all diſpleaſe, and the diſguſted eye
Nauſeates the tame and irkſome ſymmetry.
Mark then * our former rule; with contraſt ſtrong
And mode tranſverſe the leading lines prolong,
For theſe in each deſign, if well expreſt,
Give value, force, and luſtre to the reſt.

---

XVIII. Quæ fugienda in diſtributione & compoſitione.

Difficiles fugito aſpectus, contractaque viſu
Membra ſub ingrato, motuſque, actuſque coactos;
Quodque refert ſignis, rectos quodammodo tractus,
Sive parallelos plures ſimul, & vel acutas,
Vel geometrales (ut quadra, triangula) formas:
Ingratamque pari ſignorum ex ordine quandam
Symmetriam: ſed præcipua in contraria ſemper
Signa volunt duci tranſverſa, ut * diximus antè.
Summa igitur ratio ſignorum habeatur in omni
Compoſito; dat enim reliquis pretium, atque vigorem.

* Rule XIII.

Nor yet to Nature ſuch ſtrict homage pay
As not to quit when Genius leads the way;
Nor yet, tho' Genius all his ſuccour ſends,
Her mimic pow'rs tho' ready Mem'ry lends,
Preſume from Nature wholly to depart,
For Nature is the arbitreſs of Art.
In Error's grove ten thouſand thickets ſpread,
Ten thouſand devious paths our ſteps miſlead,
'Mid curves, that vary in perpetual twine,
Truth owns but one direct and perfect line.
Spread then her genuine charms o'er all the piece,
Sublime and perfect as they glow'd in Greece.

XIX. Nature to be accommodated to Genius.

XX. The Antique the Model to be copied.

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Non ita naturæ aſtanti ſis cuique revinctus,
Hanc præter nihil ut genio ſtudioque relinquas;
Nec ſine teſte rei natura, artiſque magiſtra,
Quidlibet ingenio, memor ut tantummodo rerum,
Pingere poſſe putes; errorum eſt plurima ſylva,
Multipliceſque viæ, bene agendi terminus unus,
Linea recta velut ſola eſt, & mille recurvæ;
Sed juxta antiquos naturam imitabere pulchram,
Qualem forma rei propria, objectumque requirit.

XIX. Natura genio accommodanda.

XX. Signa antiqua Naturæ modum conſtituant.

Thoſe genuine Charms to ſeize, with zeal explore
The vaſes, medals, ſtatues, form'd of yore,
Relievos high that ſwell the column's ſtem,
Speak from the marble, ſparkle from the gem:
Hence all-majeſtic on th' expanding ſoul,
In copious tide the bright ideas roll;
Fill it with radiant forms unknown before,
Forms ſuch as demigods and heroes wore:
Here pauſe and pity our enervate days,
Hopeleſs to rival their tranſcendant praiſe.

XXI. How to paint a ſingle Figure.

Peculiar toil on ſingle forms beſtow,
There let expreſſion lend its finiſh'd glow;
There each variety of tint unite
With the full harmony of ſhade and light.

---

Non te igitur lateant antiqua numiſmata, gemmæ,
Vaſa, typi, ſtatuæ, cælataque marmora ſignis,
Quodque refert ſpecie veterum poſt ſæcula mentem:
Splendidior quippe ex illis aſſurgit imago,
Magnaque ſe rerum facies aperit meditanti;
Tunc noſtri tenuem ſæcli miſerebere ſortem,
Cùm ſpes nulla fiet redituræ æqualis in ævum

XXI. Sola Figura quomodo tractanda.

Exquiſita fiet formâ, dum ſola figura
Pingitur; & multis variata coloribus eſto.

XXII. Of Drapery.

Free o'er the limbs the flowing veſture caſt,
The light broad folds with grace majeſtic plac'd;
And as each figure turns a different way,
Give the large plaits their correſponding play;
Yet devious oft and ſwelling from the part,
The flowing robe with eaſe ſhould ſeem to ſtart;
Not on the form in ſtiff adheſion laid,
But well reliev'd by gentle light and ſhade.
Where'er a flat vacuity is ſeen,
There let ſome ſhadowy bending intervene,
Above, below, to lead its varied line,
As beſt may teach the diſtant folds to join;

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XXII. Quid in Pannis obſervandum.

Lati, amplique ſinus pannorum, & nobilis ordo
Membra ſequens, ſubter latitantia lumine & umbrâ
Exprimet; ille licet tranſverſus ſæpe feratur,
Et circumfuſos pannorum porrigat extra
Membra ſinus, non contiguos, ipſiſque figuræ
Partibus impreſſos, quaſi pannus adhæreat illis;
Sed modicè expreſſos cum lumine ſervet & umbris:
Quæque intermiſſis paſſim ſunt diſſita vanis,
Copulet, inductis ſubtèrve, ſupérve lacernis,

And as the limbs by few bold ſtrokes expreſt
Excel in beauty, ſo the liberal veſt
In large, diſtinct, unwrinkled folds ſhould fly;
Beauty's beſt handmaid is Simplicity.
To diff'rent Ranks adapt their proper robe,
With ample pall let monarchs ſweep the globe;
In garb ſuccinct and coarſe, array the Swain;
In light and ſilken veils the Virgin train.
Where in black ſhade the deeper hollow lies
Aſſiſting art ſome midway fold ſupplies
That gently meets the light, and gently ſpreads
To break the hardneſs of oppoſing ſhades.

---

Et Membra, ut magnis, pauciſque expreſſa lacertis,
Majeſtate aliis præſtant, forma, atque decore:
Haud ſecus in pannis, quos ſupra optavimus amplos,
Perpaucos ſinuum flexus, rugaſque, ſtriaſque,
Membra ſuper, verſu faciles, inducere præſtat.
Naturæque rei proprius ſit pannus, abundans
Patriciis; ſuccinctus erit, craſſuſque bubulcis,
Mancipiiſque; levis teneris, graciliſque puellis.
Inque cavis maculiſque umbrarum aliquando tumeſcet,
Lumen ut excipiens, operis quà maſſa requirit,
Latius extendat, ſublatiſque aggreget umbris.

Each nobler ſymbol claſſic Sages uſe
To mark a Virtue, or adorn a Muſe,
Enſigns of War, of Peace, or Rites divine,
Theſe in thy work with dignity may ſhine;
But ſparingly thy earth-born ſtores unfold,
Nor load with gems, nor lace with tawdry gold;
Rare things alone are dear in Cuſtom's eye,
They loſe their value as they multiply.
Of abſent forms the features to define,
Prepare a model to direct thy line;
Each garb, each cuſtom, with preciſion trace,
Unite in ſtrict decorum time with place;
And emulous alone of genuine fame,
Be Grace, be Majeſty thy conſtant aim,

XXIII. Of Picturesque Ornament.

XXIV. Ornament of Gold and Jewels.

XXV. Of the Model.

XXVI. Union of the Piece.

XXVII. Grace and Majeſty.

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XXIII. Tabulæ Ornamentum.

Nobilia arma juvant Virtutum ornantque figuras,
Qualia Muſarum, Belli, cultuſque Deorum.
Nec ſit opus nimiùm gemmis auroque refertum;
Rara etenim magno in pretio, ſed plurima vili.
Quæ deinde ex vero nequeant præſente videri,
Prototypum prius illorum formare juvabit.
Conveniat locus, atque habitus; rituſque decuſque
Servetur: Sit nobilitas, Charitumque venuſtas,

XXIV. Ornamentum Auri & Gemmarum

XXV. Prototypus.

XXVI. Convenientia rerum cum Scena.

XXVII. Charites & Nobilitas.

That Majeſty, that Grace ſo rarely given
To mortal man, not taught by art but Heav'n.

XXVIII. Every thing in its proper Place.

In all to ſage propriety attend,
Nor ſink the clouds, nor bid the waves aſcend;
Lift not the manſions drear of Hell or Night
Above the Thunderer's lofty arch of light;
Nor build the column on an oſier baſe,
But let each object know its native place.

XXIX. The Paſſions

Thy laſt, thy nobleſt taſk remains untold,
Paſſion to paint, and ſentiment unfold;
Yet how theſe motions of the mind diſplay!
Can colours catch them, or can lines portray?

---

XXVIII. Res quæque locum ſuum teneat.

(Rarum homini munus, Cœlo, non arte petendum.)
Naturæ ſit ubique tenor, ratioque ſequenda.
Non vicina pedum tabulata excelſa tonantis
Aſtra domus depicta gerent, nubeſque, notoſque;
Nec mare depreſſum laquearia ſumma, vel Orcum;
Marmoreamque feret cannis vaga pergula molem:
Congrua ſed propriâ ſemper ſtatione locentur.

XXIX. Affectus.

Hæc præter, motus animorum, & corde repoſtos
Exprimere affectus, pauciſque coloribus ipſam

Who ſhall our pigmy Pencils arm with might
To ſeize the ſoul, and force her into ſight?
Jove, Jove alone; his highly-favor'd few
Alone can call ſuch miracles to view.

But this to Rhet'ric and the Schools I leave,
Content from antient lore one rule to give,
" By tedious toil no Paſſions are expreſt,
" His hand who feels them ſtrongeſt paints them beſt."

Yet ſhall the Muſe with all her force proſcribe — XXX. Gothic Ornament to be avoided.
Of baſe and barbarous forms that Gothic tribe

---

Pingere poſſe animam, atque oculis præbere videndam,
" *Hoc opus, hic labor eſt. Pauci, quos æquus amavit*
" *Jupiter, aut ardens evexit ad æthera virtus,*
" *Dis ſimiles potuere*" manu miracula tanta.

Hos ego Rhetoribus tractandos defero; tantùm
Egregii antiquum memorabo ſophiſma magiſtri,
" *Verius affectus animi vigor exprimit ardens,*
" *Solliciti nimiùm quam ſedula cura laboris.*

Denique nil ſapiat Gothorum barbara trito — XXX. Gothorum Ornamenta fugienda.
Ornamenta modo, ſæclorum & monſtra malorum:

Which ſprang to birth, what time, thro' luſt of ſway,
Imperial Latium bad the world obey:
Fierce from the north the headlong Demons flew,
The wreaths of Science wither'd at their view,
Plagues were their harbingers, and War accurſt,
And Luxury of every fiend the worſt;
Then did each Muſe behold her triumphs fade,
Then penſive Painting droop'd the languiſh'd head;
And ſorrowing Sculpture, while the ruthleſs flame
Involv'd each trophy of her ſiſter's fame,
Fled to ſepulchral cells her own to ſave,
And lurk'd a patient inmate of the grave.
Meanwhile beneath the frown of angry Heav'n,
Unworthy ev'ry boon its ſmile had given,

---

Queis ubi bella, famem, & peſtem, diſcordia, luxus,
Et Romanorum res grandior intulit orbi,
Ingenuæ periere artes, periere ſuperbæ
Artificum moles; ſua tunc miracula vidit
Ignibus abſumi Pictura, latere coacta
Fornicibus, ſortem & reliquam conſidere cryptis;
Marmoribuſque diu Sculptura jacere ſepultis.
Imperium interea, ſcelerum gravitate fatiſcens,

Involv'd in Error's cloud, and ſcorn'd of ſight
The guilty Empire ſunk. Then horrid Night,
And Dulneſs drear their murky vigils kept,
In ſavage gloom the impious Ages ſlept,
Till Genius, ſtarting from his rugged bed,
Full late awoke the ceaſeleſs tear to ſhed
For periſh'd Art; for thoſe celeſtial Hues,
Which Zeuxis, aided by the Attic Muſe,
Gave to the wond'ring Eye: She bad his name,
With thine, Apelles! gild the lifts of Fame,
With thine to Colouring's brighteſt glories ſoar,
The Gods applaud him, and the World adore.

COLOURING the third Part of Painting.

---

Horrida nox totum invaſit, donoque ſuperni
Luminis indignum, errorum caligine merſit,
Impiaque ignaris damnavit ſæcla tenebris.
Unde coloratum Graiis huc uſque magiſtris
Nil ſupereſt tantorum hominum, quod mente modoque
Noſtrates juvet artifices, doceatque laborem;
Nec qui Chromaticês nobis, hoc tempore, partes
Reſtituat, quales Zeuxis tractaverat olim,
Hujus quando magâ velut arte æquavit Apellem
Pictorum archigraphum, meruitque coloribus altam
Nominis æterni famam, toto orbe ſonantem.

CHROMATICES tertia Pars Picturæ.

Alas! how loſt thoſe magic mixtures all!
No hues of his now animate the wall;
How then ſhall modern Art thoſe hues apply,
How give Deſign its finiſh'd dignity?
Return, fair COLORING! all thy lures prepare,
Each ſafe deception, every honeſt ſnare,
Which brings new lovers to thy ſiſter's train,
Skilful at once to charm, and to retain;
Come, faithful Siren! chaſte ſeducer! ſay,
What laws control thee, and what powers obey.
Know firſt that Light diſplays and ſhade deſtroys
Refulgent Nature's variegated dyes.
Thus bodies near the light diſtinctly ſhine
With rays direct, and as it fades decline.

---

Hæc quidem ut in tabulis fallax, ſed grata venuſtas,
Et complementum graphidos, mirabile viſu,
Pulchra vocabatur, ſed ſubdola, lena ſororis:
Non tamen hoc lenocinium, fucuſque, doluſque
Dedecori fuit unquam; illi ſed ſemper honori,
Laudibus & meritis; hanc ergo noſſe juvabit.
Lux varium, vivumque dabit, nullum umbra, colorem.
Quo magis adverſum eſt corpus, lucique propinquum,
Clarius eſt lumen; nam debilitatur eundo.

Thus to the eye oppos'd with ſtronger light
They meet its orb, for diſtance dims the ſight.
Learn hence to paint the parts that meet the view
In ſpheric forms, of bright, and equal hue;
While from the light receding or the Eye
The ſinking outlines take a fainter dye.
Loſt and confus'd progreſſively they fade,
Not fall precipitate from light to ſhade.
This Nature dictates, and this Taſte purſues,
Studious in gradual gloom her lights to loſe,
The various whole with ſoft'ning tints to fill
As if one ſingle head employ'd her ſkill.
Thus if bold Fancy plan ſome proud deſign,
Where many various groups divide or join,

XXXI. The Conduct of the Tints of Light and Shadow.

---

Quo magis eſt corpus directum, oculiſque propinquum,
Conſpicitur melius; nam viſus hebeſcit eundo.
Ergo in corporibus, quæ viſa adverſa, rotundis,
Integra ſunt, extrema abſcedant perdita ſignis
Confuſis, non præcipiti labentur in umbram
Clara gradu, nec adumbrata in clara alta repentè
Prorumpant; ſed erit ſenſim hinc atque inde meatus
Lucis & umbrarum; capitiſque unius ad inſtar,
Totum opus, ex multis quamquam ſit partibus, unus

XXXI. Tonorum Luminum & Umbrarum ratio.

(Tho' ſure from more than three confuſion ſprings)
One globe of light and ſhade o'er all ſhe flings;
Yet ſkill'd the ſeparate maſſes to diſpoſe,
Where'er, in front, the fuller radiance glows,
Behind, a calm repoſing gloom ſhe ſpreads,
Relieving ſhades with light, and light with ſhades.
And as the centre of ſome convex glaſs
Draws to a point the congregated maſs
Of dazzling rays, that, more than Nature bright,
Reflect each image in an orb of light,
While from that point the ſcatter'd beams retire,
Sink to the verge and there in ſhade expire;

---

Luminis umbrarumque globus tantummodo fiet,
Sive duas, vel tres ad ſummum, ubi grandius eſſet
Diviſum pegma in partes ſtatione remotas.
Sintque ita diſcreti inter ſe, ratione colorum,
Luminis, umbrarumque, antrorſum ut corpora clara
Obſcura umbrarum requies ſpectanda relinquat;
Claroque exiliant umbrata atque aſpera campo.
Ac veluti in ſpeculis convexis, eminet ante
Aſperior reipsâ vigor, & vis aucta colorum
Partibus adverſis; magis & fuga rupta retrorſum
Illorum eſt (ut viſa minùs vergentibus oris)

So ſtrongly near, ſo ſoftly diſtant throw
On all thy rounded groups the circling glow.
As is the Sculptor's ſuch the Painter's aim;
Their labour different, but their end the ſame;
What from the marble the rude chiſſel breaks
The ſofter pencil from the canvas takes;
And, ſkill'd remoter diſtances to keep,
Surrounds the outline pale in ſhadows deep:
While on the front the ſparkling luſtre plays,
And meets the eye in full meridian blaze.
True Coloring thus in plaſtic power excels,
Fair to the viſual point her forms ſhe ſwells,

---

Corporibus dabimus formas hoc more rotundas.
Mente modoque igitur plaſtes, & pictor, eodem
Diſpoſitum tractabit opus; quæ ſculptor in orbem
Atterit, hæc rupto procul abſcedente colore
Aſſequitur pictor, fugientiaque illa retrorſum
Jam ſignata minùs confuſa coloribus aufert:
Anteriora quidem directè adverſa, colore
Integra vivaci, ſummo cum lumine & umbra
Antrorſum diſtincta refert, velut aſpera viſu;
Sicque ſuper planum inducit leucoma colores,

And lifts them from their flat aërial ground
Warm as the life, and as the ſtatue round.

XXXII. Denſe and opake Bodies with tranſlucent ones.

In ſilver clouds in æther's blue domain,
Or the clear mirror of the watry plain
If chance ſome ſolid ſubſtance claim a place,
Firm and opaque amid the lucid ſpace,
Rough let it ſwell and boldly meet the ſight,
Mark'd with peculiar ſtrength of ſhade and light;
There blend each earthy tint of heavieſt ſort,
At once to give conſiſtence and ſupport,
While the bright wave, ſoft cloud, or azure ſky,
Light and pellucid from that ſubſtance fly.

---

Hos velut ex ipsâ naturâ immotus eodem
Intuitu circum ſtatuas daret inde rotundas.

XXXII. Corpora denſa & opaca cum tranſlucentibus.

Denſa figurarum ſolidis quæ corpora formis
Subdita ſunt tactu, non tranſlucent, ſed opaca
In tranſlucendi ſpatio ut ſuper aëra, nubes,
Limpida ſtagna undarum, & inania cætera debent
Aſperiora illis prope circumſtantibus eſſe;
Ut diſtincta magis firmo cum lumine & umbra,
Et gravioribus ut ſuſtenta coloribus, inter
Aërias ſpecies ſubſiſtant ſemper opaca:
Sed contra, procul abſcedant perlucida, denſis
Corporibus leviora; uti nubes, aër, & undæ.

Permit not two conſpicuous lights to ſhine
With rival radiance in the ſame deſign;
But yield to one alone the power to blaze
And ſpread th' extenſive vigor of its rays,
There where the nobleſt figures are diſplay'd;
Thence gild the diſtant parts and leſſening fade:
As fade the beams which Phœbus from the Eaſt
Flings vivid forth to light the diſtant Weſt,
Gradual thoſe vivid beams forget to ſhine,
So gradual let thy pictur'd lights decline.

XXXIII. There muſt not be two equal Lights in the Picture.

---

Non poterunt diverſa locis duo lumina eâdem
In tabulâ paria admitti, aut æqualia pingi:
Majus at in mediam lumen cadet uſque tabellam
Latius infuſum, primis qua ſumma figuris
Res agitur, circumque oras minuetur eundo:
Utque in progreſſu jubar attenuatur ab ortu
Solis, ad occaſum paulatim, & ceſſat eundo;
Sic tabulis lumen, tota in compage colorum,
Primo à fonte, minus ſenſim declinat eundo,

XXXIII. Non duo ex Cœlo Lumina in Tabulam æqualia.

The ſculptur'd forms which ſome proud Circus grace,
In Parian Marble or Corinthian Braſs,
Illumin'd thus, give to the gazing eye,
Th' expreſſive head in radiant Majeſty,
While to each lower limb the fainter ray
Lends only light to mark, but not diſplay:
So let thy pencil fling its beams around,
Nor e'er with darker ſhades their force confound,
For ſhades too dark diſſever'd ſhapes will give,
And ſink the parts their ſoftneſs would relieve;
Then only well reliev'd, when like a veil
Round the full lights the wand'ring ſhadows ſteal;
Then only juſtly ſpread, when to the ſight
A breadth of ſhade purſues a breadth of light.

---

Majus ut in ſtatuis, per compita ſtantibus urbis,
Lumen habent partes ſuperæ, minus inferiores;
Idem erit in tabulis; majorque nec umbra, vel ater
Membra figurarum intrabit color, atque ſecabit:
Corpora ſed circum umbra cavis latitabit oberrans;
Atquè ita quæretur lux opportuna figuris,
Ut late infuſum lumen lata umbra ſequatur.

This charm to give, great Titian wiſely made
The cluſter'd grapes his rule of light and ſhade.
White, when it ſhines with unſtain'd luſtre clear, XXXIV. Of White and Black.
May bear an object back or bring it near,
Aided by black it to the front aſpires,
That aid withdrawn it diſtantly retires;
But Black unmixt, of darkeſt midnight hue,
Still calls each object nearer to the view.
Whate'er we ſpy through color'd light or air, XXXV. The Reflection of Colours.
A ſtain congenial on their ſurface bear,
While neighb'ring forms by joint reflection give,
And mutual take the dyes that they receive.

---

Unde, nec immeritò, fertur Titianus ubique
Lucis & umbrarum normam appellâſſe *racemum*.
Purum album eſſe poteſt propiuſque magiſque remotum: XXXIV. Album & Nigrum.
Cum nigro antevenit propiùs; fugit abſque, remotum;
Purum autem nigrum antrorſum venit uſque propinquum.
Lux fucata ſuo tingit miſcetque colore
Corpora, ſicque ſuo, per quem lux funditur, aëre.
Corpora juncta ſimul, circumfuſoſque colores XXXV. Colorum reflectio.
Excipiunt, propriumque aliis radioſa reflectunt.

XXXVI. The Union of Colours.

But where on both alike one equal light
Diffuſive ſpreads, the blending tints unite.
For *breaking* Colors thus (the antient phraſe
By Artiſts us'd) fair Venice claims our praiſe;
She, cautious to tranſgreſs ſo ſage a rule,
Confin'd to ſobereſt tints her learned ſchool,
For tho' ſhe lov'd by varied mode to join
Tumultuous crowds in one immenſe deſign,
Yet there we ne'er condemn ſuch hoſtile hues
As cut the parts or glaringly confuſe;
In tinſel trim no foppiſh form is dreſt,
Still flows in graceful unity the veſt,

---

XXXVI. Unio Colorum.

Pluribus in ſolidis liquidâ ſub luce propinquis,
Participes, mixtoſque ſimul decet eſſe colores.
Hanc normam Veneti pictores ritè ſequuti,
(Quæ fuit antiquis *corruptio* dicta *colorum*)
Cùm plures opere in magno poſuêre figuras,
Nè conjuncta ſimul variorum inimica colorum
Congeries formam implicitam, & conciſa minutis
Membra daret pannis, totam unamquamque figuram
Affini, aut uno tantùm veſtire colore,

And o'er that veſt a kindred mantle ſpreads,
Unvaried but by power of lights and ſhades,
Which mildly mixing, ev'ry ſocial dye
Unites the whole in lovelieſt harmony.

When ſmall the ſpace, or pure the ambient air, XXXVII. Of the Interpoſition of Air.
Each form is ſeen in bright preciſion clear;
But if thick clouds that purity deface,
If far extend that intervening ſpace,
There all confus'd the objects faintly riſe,
As if prepar'd to vaniſh from our eyes.

Give then each foremoſt part a touch ſo bright, XXXVIII. The Relation of Diſtances.
That, o'er the reſt, its domineering light

---

Sunt ſoliti; variando tonis tunicamque, togamque,
Carbaſeoſque ſinus, vel amicum in lumine & umbra
Contiguis circum rebus ſociando colorem.

Qua minus eſt ſpacii aërei, aut quà purior aër, XXXVII. Aër Interpoſitus.
Cuncta magis diſtincta patent, ſpecieſque reſervant:
Quâque magis denſus nebulis, aut plurimus aër
Amplum inter fuerit ſpatium porrectus, in auras XXXVIII. Diſtantiarum Relatio.
Confundet rerum ſpecies, & perdet inanes.

Anteriora magis ſemper finita, remotis
Incertis dominentur & abſcedentibus, idque

May much prevail; yet relative in all
Let greater parts advance before the ſmall.

XXXIX. Of Bodies which are diſtanced.

Minuter forms, when diſtantly we trace,
Are mingled all in one compacted maſs;
Such the light leaves that clothe remoter woods,
And ſuch the waves on wide extended floods.

XL. Of contiguous and ſeparated Bodies.

Let each contiguous part be firm allied,
Nor labour leſs the ſeparate to divide;
Yet ſo divide that to th' approving eye
They both at ſmall and pleaſing diſtance lie.

XLI. Colors very oppoſite to each other never to be joined.

Forbid two hoſtile Colours cloſe to meet,
And win with middle tints their union ſweet,

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More relativo, ut majora minoribus extent.

XXXIX. Corpora procul diſtantia.

Cuncta minuta procul maſſam denſantur in unam;
Ut folia arboribus ſylvarum, & in æquore fluctus.

XL. Contigua & Diſſita.

Contigua inter ſe co ant, ſed diſſita diſtent,
Diſtabuntque tamen grato, & diſcrimine parvo.

XLI. Contraria extrema fugienda.

Extrema extremis contraria jungere noli;
Sed medio ſint uſque gradu ſociata coloris.

Yet varying all thy tones, let ſome aſpire
Fiercely in front, ſome tenderly retire.
Vain is the hope by coloring to diſplay
The bright effulgence of the noontide ray,
Or paint the full-orb'd Ruler of the ſkies
With pencils dipt in dull terreſtrial dyes;
But when mild Evening ſheds her golden light;
When Morn appears array'd in modeſt white;
When ſoft ſuffuſion of the vernal ſhower
Dimns the pale ſun; or, at the thund'ring hour,
When, wrapt in crimſon clouds, he hides his head,
Then catch the glow and on the canvas ſpread.

XLII. Diverſity of Tints and Colours.

XLIII. The Choice of Light.

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Corporum erit Tonus atque color variatus ubique;
Quærat amicitiam retro; ferus emicet ante.
Supremum in tabulis lumen captare diei,
Infanus labor artificum; cùm attingere tantum
Non pigmenta queant: auream ſed veſpere lucem,
Seu modicùm mane albentem; ſive ætheris actam
Poſt hyemem nimbis transfuſo ſole caducam;
Seu nebulis fultam accipient, tonitruque rubentem.

XLII. Tonus & Color varii.

XLIII. Luminis delectus.

XLIV. Of certain Things relating to the practical Part.

Bodies of poliſh'd or tranſparent tone,
Of metal, chryſtal, iv'ry, wood, or ſtone;
And all whoſe rough unequal parts are rear'd,
The ſhaggy fleece, thick fur, or briſtly beard;
The liquid too; the ſadly melting eye,
The well-comb'd locks that wave with gloſſy dye;
Plumage and ſilks; a floating form that take,
Fair Nature's mirror the extended lake,
With what immers'd thro' its calm medium ſhines
By reflex light, or to its ſurface joins:
Theſe firſt with thin and even ſhades portray,
Then, on their flatneſs, ſtrike th' enlivening ray,
Bright and diſtinct, and laſt with ſtrict review,
Reſtore to every form its outline true.

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XLIV. Quædam circa Praxim.

Lævia que lucent, veluti cryſtalla, metalla,
Ligna, oſſa, & lapides; villoſa, ut vellera, pelles,
Barbæ, aqueique oculi, crines, holoſerica, plumæ;
Et liquida, ut ſtagnans aqua, reflexæque ſub undis
Corporeæ ſpecies, & aquis contermina cuncta,
Subter ad extremum liquidè ſint picta, ſuperque
Luminibus percuſſa ſuis, ſigniſque repoſtis.

By mellowing ſkill thy ground at diſtance caſt, XLV. The Field of the Picture.
Free as the Air, and tranſient as its blaſt;
There all thy liquid Colors ſweetly blend,
There all the treaſures of thy Palette ſpend,
And ev'ry form retiring to that ground
Of hue congenial to itſelf compound.

The hand that colors well, muſt color bright; XLVI. Of the Vivacity of Colors.
Hope not that praiſe to gain by ſickly white;
But amply heap in front each ſplendid dye, XLVII. Of Shadows.
Then thin and light withdraw them from the eye,
Mix'd with that ſimple unity of ſhade, XLVIII. The Picture to be of one Piece.
As all were from one ſingle palette ſpread.

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Area, vel campus tabulæ vagus eſto, leviſque XLV. Campus Tabulæ.
Abſcedat latus, liquidèque bene unctus amicis
Tota ex mole coloribus, unâ ſive patellâ;
Quæque cadunt retro in campum, confinia campo.

Vividus eſto color, nimio non pallidus albo; XLVI. Color vividus non tamen pallidus.
Adverſiſque locis ingeſtus plurimus, ardens:
Sed levitèr parcèque datus vergentibus oris.

Cuncta labore ſimul co˙ant, velut umbrâ in eâdem. XLVII. Umbra.
Tota ſiet tabula ex unâ depicta patellâ. XLVIII. Ex una Patella ſit Tabula.

XLIX. The Looking Glaſs the Painter's beſt Maſter.

Much will the Mirror teach, or Evening gray,
When o'er ſome ample ſpace her twilight ray
Obſcurely gleams; hence Art ſhall beſt perceive
On diſtant parts what fainter hues to give.

L. A half Figure or a whole one before others.

Whate'er the Form which our firſt glance commands,
Whether in front or in profile he ſtands,
Whether he rule the group, or ſingly reign,
Or ſhine at diſtance on ſome ample plain,
On that high-finiſh'd Form let Paint beſtow
Her midnight ſhadow, her meridian glow.

LI. A Portrait.

The Portrait claims from imitative art
Reſemblance cloſe in each minuter part,
And this to give, the ready hand and eye
With playful ſkill the kindred features ply;

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XLIX. Speculum Pictorum Magiſter.

Multa ex naturâ ſpeculum præclara docebit;
Quæque procul ſero ſpatiis ſpectantur in amplis.

L. Dimidia Figura, vel integra ante alias.

Dimidia effigies, quæ ſola, vel integra plures
Ante alias poſita ad lucem, ſtat proxima viſu,
Et latis ſpectanda locis, oculiſque remota,
Luminis umbrarumque gradu ſit picta ſupremo.

LI. Effigies.

Partibus in minimis imitatio juſta juvabit
Effigiem, alternas referendo tempore eodem

From part to part alternately convey
The harmonizing gloom, the darting ray
With tones ſo juſt, in ſuch gradation thrown,
Adopting Nature owns the work her own.

LII. The Place of the Picture.

Say, is the piece thy Hand prepares to trace
Ordain'd for nearer ſight, or narrow ſpace?
Paint it of ſoft and amicable hue:
But, if predeſtin'd to remoter view,
Thy ſtrong unequal varied colors blend;
And ample ſpace to ample figures lend

LIII. Large Lights.

Where to broad lights the circumambient ſhade
In liquid play by labor juſt is laid;

---

Conſimiles partes, cum luminis atque coloris
Compoſitis, juſtiſque tonis; tunc parta labore
Si facili & vegeto micat ardens, viva videtur.

LII. Locus Tabulæ.

Viſa loco anguſto tenere pingantur, amico
Juncta colore, graduque; procul quæ picta, feroci.
Sint & inæquali variata colore, tonoque.
Grandia ſigna volunt ſpatia ampla, feroſque colores.

LIII. Lumina lata.

Lumina lata, unctas ſimul undique copulet umbras

LIV. The Quantity of Light and Shade to be adapted to the Place of the Picture.

Alike with liveliest touch the Forms portray,
Where the dim window half excludes the day;
But, when expos'd in fuller light or air,
A brown and sober cast the group may bear.

LV. Things which are disagreeable in Painting to be avoided.

Fly ev'ry Foe to elegance and grace,
Each yawning hollow, each divided space;
Whate'er is trite, minute, abrupt, or dry,
Where light meets shade in flat equality;
Each theme fantastic, filthy, vile, or vain,
That gives the soul disgust, or senses pain;
Monsters of barbarous birth, Chimæras drear,
That pall with uglineſs, or awe with fear,

---

Extremus labor. In tabulas demiſſa feneſtris

LIV. Quantitas LuminisLoci in quo Tabula eſt exponenda.

Si fuerit lux parva, color clariſſimus eſto:
Vividus at contra, obſcuruſque, in lumine aperto.
Quæ vacuis diviſa cavis, vitare memento;

LV. Errores & Vitia Picturæ.

Trita, minuta, ſimul quæ non ſtipata dehiſcunt,
Barbara, cruda oculis, rugis fucata colorum;
Luminis umbrarumque tonis æqualia cuncta;
Fœda, cruenta, cruces, obſcœna, ingrata, chimeras,
Sordidaque & miſera, & vel acuta, vel aſpera tactu;
Quæque dabunt formæ, temerè congeſta, ruinam,

And all that chaos of ſharp broken parts,
Where reigns Confuſion, or whence Diſcord ſtarts.

Yet hear me, Youths! while zealous ye forſake
Detected faults, this friendly caution take,
Shun all exceſs; and with true wiſdom deem,
That Vice alike reſides in each extreme.

Know, if ſupreme Perfection be your aim,
If claſſic Praiſe your pencils hope to claim,
Your noble outlines muſt be chaſte, yet free,
Connected all with ſtudied Harmony;
Few in their parts, yet thoſe diſtinct and great;
Your Coloring boldly ſtrong, yet ſoftly ſweet.

LVI. The prudential Part of a Painter.

LVII. The idea of a beautiful Picture.

---

Implicitas aliis confundent mixtaque partes.
Dumque fugis vitioſa, cave in contraria labi
Damna mali; vitium extremis nam ſemper inhæret.
Pulchra gradu ſummo, graphidos ſtabilita vetuſtæ
Nobilibus ſignis, ſunt grandia, diſſita, pura,
Terſa, velut minimè confuſa, labore ligata,
Partibus ex magnis pauciſque efficta, colorum
Corporibus diſtincta ferís, ſed ſemper amicis.

LVI. Prudentia in Pictore.

LVII. Elegantium Idæa Tabularum.

LVIII. Advice to a young Painter.

Know he that well begins has half achiev'd
His deſtin'd work. Yet late ſhall be retriev'd
That time miſpent, that labour worſe than loſt,
The young diſciple, to his deareſt coſt,
Gives to a dull preceptor's tame deſigns:
His tawdry colors, his erroneous lines
Will to the ſoul that poiſon rank convey,
Which life's beſt length ſhall fail to purge away.
Yet let not your untutor'd childhood ſtrive
Of Nature's living charms the ſketch to give,
Till ſkill'd her ſeparate features to deſign
You know each muſcle's ſite, and how they join.

---

LVIII. Pictor Tyro.

Qui bene cæpit, uti facti jam fertur habere
Dimidium; Picturam ita nil ſub limine primo
Ingrediens, puer offendit damnoſius arti,
Quàm varia errorum genera, ignorante magiſtro,
Ex pravis libare *Typis*, mentemque veneno
Inficere, in toto quod non abſtergitur ævo.
Nec graphidos rudis artis adhuc citò qualiacunque
Corpora viva ſuper ſtudium meditabitur, ante
Illorum quàm ſymmetriam, intornodia, formam

These while beneath some Master's eye you trace,
Vers'd in the lore of symmetry and grace,
Boldly proceed, his precepts shall impart
Each sweet deception of the pleasing art;
Still more than precept shall his practice teach,
And add what self-reflection ne'er can reach.

Oft when alone the studious hour employ
On what may aid your art, and what destroy:
Diversity of parts is sure to please,
If all the various parts unite with ease;
As surely charms that voluntary style,
Which careless plays and seems to mock at toil:
For labor'd lines with cold exactness tire,
'Tis Freedom only gives the force and fire

LIX. Art must be subservient to the Painter.

LX. Diversity and Facility are pleasing.

---

Noverit, inspectis, docto evolvente magistro,
*Archetypis*, dulcesque dolos præsenserit artis.
Plusque manu ante oculos quam voce docebitur usus.
Quære artem quæcunque juvant; fuge quæque repugnant.
Corpora diversæ naturæ juncta placebunt;
Sic ea quæ facili contempta labore videntur:
Æthereus quippe ignis inest & spiritus illis;

LIX. Ars debet servire Pictori, non Pictor Arti.

LX. Oculos recreant diversitas et Operis facilitas, quæ Speciatim Ars dicitur.

Ethereal, ſhe, with Alchymy divine,
Brightens each touch, ennobles ev'ry line;
Yet Pains and Practice only can beſtow
This facile power of hand, whoſe liberal flow
With grateful fraud its own exertions veils:
He beſt employs his Art who beſt conceals.

LXI. The Original muſt be in the Head, and the Copy on the Cloth.

This to obtain, let Taſte with Judgment join'd
The future whole infix upon thy mind,
Be there each line in truth ideal drawn,
Or e'er a color on the canvas dawn;
Then as the work proceeds, that work ſubmit
To ſight inſtinctive, not to doubting wit;

LXII. The Compaſs to be in the Eyes.

The eye each obvious error ſwift deſcries,
Hold then the compaſs only in the eyes.

---

Mente diu verſata, manu celeranda repenti.
Arſque laborque operis grata ſic fraude latebit:
Maxima deinde erit ars, nihil artis ineſſe videri.

LXI. Archetypus in mente, Apographus in tela.

Nec prius inducas tabulæ pigmenta colorum,
Expenſi quàm ſigna typi ſtabilita niteſcant,
Et menti præſens operis ſit pegma futuri.

LXII. Circinus in Oculis.

Prævaleat ſenſus rationi, quæ officit arti
Conſpicuæ; inque oculis tantummodo circinus eſto.

Give to the dictates of the Learn'd reſpect,
Nor proudly untaught ſentiments reject,
Severe to ſelf alone; for ſelf is blind,
And deems each merit in its offspring join'd:
Such fond deluſion time can beſt remove,
Concealing for a while the child we love;
By abſence then the Eye impartial grown
Will, tho' no friend aſſiſt, each error own;
But theſe ſubdued, let thy determined mind,
Veer not with ev'ry critic's veering wind,
Or e'er ſubmit thy Genius to the rules
Of prating fops, or ſelf-important fools;

LXIII. Pride an Enemy to good Painting.

---

Utere doctorum monitis, nec ſperne ſuperbus
Diſcere, quæ de te fuerit ſententia vulgi:
Eſt cæcus nam quiſque ſuis in rebus, & expers
Judicii, prolemque ſuam miratur amatque.
Aſt ubi concilium deerit ſapientis amici,
Id tempus dabit, atque mora intermiſſa labori.
Non facilis tamen ad nutus, & inania vulgi
Dicta, levis mutabis opus, geniumque relinques:

LXIII. Superbia Pictori nocet plurimum.

Enough if from the learn'd applauſe be won:
Who doat on random praiſes, merit none.

LXIV. Know thyſelf.

By Nature's ſympathetic Power, we ſee,
As is the Parent, ſuch the Progeny:
Ev'n Artiſts, bound by her inſtinctive law,
In all their works their own reſemblance draw:
Learn then "to know thyſelf," that precept ſage
Shall beſt allay luxuriant Fancy's rage,
Shall point how far indulgent Genius deigns
To aid her flight, and to what point reſtrains.
But as the bluſhing Fruits, the breathing Flowers,
Adorning Flora's and Pomona's bowers,
When forcing fires command their buds to ſwell,
Refuſe their dulcet taſte, their balmy ſmell;

---

Nam qui parte ſua ſperat bene poſſe mereri
Multivaga de plebe, nocet ſibi, nec placet ulli:
Cumque opere in proprio ſoleat ſe pingere pictor,
LXIV. Noſce teipſum. (Prolem adeo ſibi ferre parem natura ſuevit)
Proderit imprimis pictori γνῶθι σεαυτὸν,
Ut data quæ genio colat, abſtineatque negatis.
Fructibus utque ſuus nunquam eſt ſapor, atque venuſtas
Floribus, inſueto in fundo, præcoce ſub anni
Tempore, quos cultus violentus & ignis adegit:

So Labor's vain extortion ne'er atchieves
That grace ſupreme which willing Genius gives.
Thus tho' to pains and practice much we owe,
Tho' thence each line obtains its eaſy flow,
Yet let thoſe pains, that practice ne'er be join'd,
To blunt the native vigour of the mind.

When ſhines the Morn, when in recruited courſe
The ſpirits flow, devote their active force
To ev'ry nicer part of thy deſign,
But paſs no idle day without a line:
And wandering oft the crowded ſtreets along,
The native geſtures of the paſſing throng
Attentive mark, for many a caſual grace,
Th' expreſſive lines of each impaſſion'd face

LXV. Perpetually practiſe, and do eaſily what you have conceived.

LXVI. The Morning moſt proper for Work.

LXVII. Every Day do ſomething.

LXVIII. The Method of catching natural Paſſions.

---

Sic nunquam, nimio quæ ſunt extorta labore,
Et picta invito genio, nunquam illa placebunt.
Vera ſuper meditando, manûs labor improbus adſit;
Nec tamen obtundat genium, mentiſque vigorem.
Optima noſtrorum pars matutina dierum,
Difficili hanc igitur potiorem impende labori.
Nulla dies abeat, quin linea ducta ſuperſit:
Perque vias, vultus hominum, motuſque notabis
Libertate ſua proprios, poſitaſque figuras

LXV. Quod mente conceperis Manu comproba.

LXVI. Matutinum Tempus Laboriaptum.

LXVII. Singulis Diebus aliquid faciendum.

LXVIII. Affectus inobſervati & naturales.

That bears its joys or ſorrows undiſguis'd,
May by obſervant Taſte be there ſurpriz'd.
Thus, true to Art, and zealous to excel,
Ponder on Nature's powers, and weigh them well;
Explore thro' earth and heaven, thro' ſea and ſkies,
The accidental graces as they riſe;
LXIX. Of the Table-Book. And while each preſent form the Fancy warms,
Swift on thy tablets fix its fleeting charms.

To Temperance all our livelieſt Powers we owe,
She bids the Judgment wake, the Fancy flow;
For her the Artiſt ſhuns the fuming feaſt,
The Midnight roar, the Bacchanalian gueſt,
And ſeeks thoſe ſofter opiates of the ſoul,
The ſocial circle, the diluted bowl;

---

Ex ſeſe faciles, ut inobſervatus, habebis.
LXIX. Non deſint pugillares. Mox quodcumque mari, terris, & in aëre pulchrum
Contigerit, chartis propera mandare paratis,
Dum præſens animo ſpecies tibi fervet hianti.
Non epulis nimis indulget Pictura, meroque
Parcit: Amicorum niſi cum ſermone benigno
Exhauſtam reparet mentem recreata; ſed inde

Crown'd with the Freedom of a ſingle life,
He flies domeſtic din, litigious ſtrife;
Abhors the noiſy haunts of buſtling trade,
And ſteals ſerene to ſolitude and ſhade;
There calmly ſeated in his village bower,
He gives to nobleſt themes the ſtudious hour,
While Genius, Practice, Contemplation join
To warm his ſoul with energy divine;
For paltry gold let pining Miſer's ſigh,
His ſoul invokes a nobler Deity;
Smit with the glorious Avarice of Fame,
He claims no leſs than an immortal name;

---

Litibus, & curis, in cœlibe libera vita,
Seceſſus procul à turba, ſtrepituque remotos,
Villarum, ruriſque beata ſilentia quærit:
Namque recollecto, totâ incumbente Minervâ,
Ingenio, rerum ſpecies præſentior extat;
Commodiuſque operis compagem amplectitur omnem.
Infami tibi non potior ſit avara peculi
Cura, aurique fames, modicâ quam ſorte beato,
Nominis æterni, & laudis pruritus habendæ,
Condignæ pulchrorum operum mercedis in ævum.

Hence on his Fancy juſt Conception ſhines,
True Judgment guides his hand, true Taſte refines;
Hence, ceaſeleſs toil, devotion to his art,
A docile temper, and a generous heart;
Docile, his ſage Preceptor to obey,
Generous, his aid with gratitude to pay,
Bleſt with the bloom of youth, the nerves of health,
And competence a better boon than wealth.
Great Bleſſings theſe! yet will not theſe empower
His Tints to charm at every labouring hour:
All have their brilliant moments, when alone
They paint as if ſome ſtar propitious ſhone.
Yet then, ev'n then, the hand but ill conveys
The bolder grace that in the Fancy plays:

---

Judicium, docile ingenium, cor nobile, ſen
Sublimes, firmum corpus, florenſque juventa,
Commoda res, labor, artis amor, doctuſque magiſter;
Et quamcumque voles occaſio porrigat anſam,
Ni genius quidam adfuerit, ſyduſque benignum,
Dotibus his tantis, nec adhuc ars tanta paratur.
Diſtat ab ingenio longè manus. Optima doctis

Hence, candid Critics, this ſad Truth confeſt,
Accept what leaſt is bad, and deem it beſt;
Lament the ſoul in Error's thraldom held,
Compare Life's plan with Art's extenſive field,
Know that, ere perfect Taſte matures the mind,
Or perfect practice to that Taſte be join'd,
Comes age, comes ſickneſs, comes contracting pain,
And chills the warmth of youth in every vein.
Riſe then, ye youths! while yet that warmth inſpires,
While yet nor years impair, nor labour tires,
While health, while ſtrength are yours, while that mild ray,
Which ſhone auſpicious on your natal day,

---

Cenſentur, quæ prava minus; latet omnibus error;
Vitaque tam longæ brevior non ſufficit arti.
Deſinimus nam poſſe ſenes, cùm ſcire periti
Incipimus, doctamque manum gravat ægra ſenectus;
Nec gelidis fervet juvenilis in artubus ardor.
Quare agite, O juvenes, placido quos ſydere natos
Paciferæ ſtudia allectant tranquilla Minervæ;

Conducts you to Minerva's peaceful Quire,
Sons of her choice, and sharers of her fire,
Rise at the call of Art: expand your breast,
Capacious to receive the mighty guest,
While, free from prejudice, your active eye
Preserves its first unsullied purity;
While new to Beauty's charms, your eager soul
Drinks copious draughts of the delicious whole,
And Memory on her soft, yet lasting page,
Stamps the fresh image which shall charm thro' age.

LXX. The Method of Studies for a young Painter.

When duly taught each Geometric rule,
Approach with awful step the Grecian school,

---

Quosque suo fovet igne, sibique optavit alumnos!
Eja agite, atque animis ingentem ingentibus artem
Exercete alacres, dum strenua corda juventus
Viribus exstimulat vegetis, patiensque laborum est;
Dum vacua errorum, nulloque imbuta sapore
Pura nitet mens, & rerum sitibunda novarum,
Præsentes haurit species, atque humida servat!

LXX. Ordo Studiorum.

In Geometrali prius arte parumper adulti
Signa antiqua super Graiorum addiscite formam;

The ſculptur'd reliques of her ſkill ſurvey,
Muſe on by night, and imitate by day;
No reſt, no pauſe till, all her graces known,
A happy habit makes each grace your own.
As years advance, to modern maſters come,
Gaze on their glories in majeſtic ROME;
Admire the proud productions of their ſkill
Which VENICE, PARMA, and BOLOGNA fill;
And, rightly led by our preceptive lore,
Their ſtyle, their coloring, part by part, explore.
See RAPHAEL there his forms celeſtial trace,
Unrival'd Sovereign of the realms of Grace.

---

Nec mora, nec requies, noctuque diuque labori,
Illorum menti atque modo, vos donec agendi
Praxis ab aſſiduo faciles aſſueverit uſu.
Mox, ubi judicium emenſis adoleverit annis,
Singula, quæ celebrant primæ exemplaria claſſis
Romani, Veneti, Parmenſes, atque Bononi,
Partibus in cunctis pedetentim, atque ordine recto,
Ut monitum ſuprà eſt, vos expendiſſe juvabit.
Hos apud invenit *Raphael* miracula ſummo
Ducta modo, Venereſque habuit quas nemo deinceps.

See ANGELO, with energy divine,
Seize on the ſummit of correct deſign.
Learn how, at JULIO's birth, the Muſes ſmil'd,
And in their myſtic caverns nurs'd the child,
How, by th' Aonian powers their ſmile beſtow'd,
His pencil with poetic fervor glow'd;
When faintly verſe Apollo's charms convey'd,
He oped the ſhrine, and all the God diſplay'd:
His triumphs more than mortal pomp adorns,
With more than mortal rage his battle burns,
His Heroes, happy Heirs of fav'ring fame,
More from his art than from their actions claim.

---

Quidquid erit formæ ſcivit *Bonarota* potenter.
*Julius* à puero muſarum eductus in antris,
Aonias reſeravit opes, graphicâque poeſi,
Quæ non viſa prius, ſed tantùm audita poetis,
Ante oculos ſpectanda dedit ſacraria Phœbi;
Quæque coronatis complevit bella triumphis
Heroum fortuna potens, caſuſque decoros,
Nobilius re ipsâ antiqua pinxiſſe videtur.

Bright, beyond all the reſt, CORREGIO flings
His ample Lights, and round them gently brings
The mingling ſhade. In all his works we view
Grandeur of ſtyle, and chaſtity of hue.

Yet higher ſtill great TITIAN dar'd to ſoar,
He reach'd the loftieſt heights of coloring's power;
His friendly tints in happieſt mixture flow,
His ſhades and lights their juſt gradations know,
His were thoſe dear deluſions of the art,
That round, relieve, inſpirit ev'ry part:
Hence deem'd divine, the world his merit own'd,
With riches loaded, and with honors crown'd.

---

Clarior ante alios *Corregius* extitit, ampla
Luce ſuperfuſa, circum coëuntibus umbris,
Pingendique modo grandi, & tractando colore
Corpora. Amicitiamque, graduſque, doloſque colorum,
Compagemque ita diſpoſuit *Titianus*, ut inde
*Divus* ſit dictus, magnis et honoribus auctus,

From all their charms combin'd, with happy toil,
Did ANNIBAL compoſe his wond'rous ſtyle:
O'er the fair-fraud ſo cloſe a veil is thrown,
That ev'ry borrow'd Grace becomes his own.

LXXI. Nature and Experience perfect Art.

If then to praiſe like theirs your ſouls aſpire,
Catch from their works a portion of their fire;
Revolve their labors all, for all will teach,
Their finiſh'd Picture, and their ſlighteſt ſketch.
Yet more than theſe to Meditation's eyes
Great Nature's ſelf redundantly ſupplies:
Her preſence, beſt of Models! is the ſource
Whence Genius draws augmented power and force;
Her precepts, beſt of Teachers! give the powers,
Whence Art, by practice, to perfection ſoars.

---

Fortunæque bonis: Quos ſedulus *Hannibal* omnes
In propriam mentem, atque modum mirâ arte coëgit.

LXXI. Natura & Experientia Artem perficiunt.

Plurimus inde labor tabulas imitando juvabit
Egregias, operumque typos; ſed plura docebit
Natura ante oculos præſens; nam firmat & auget
Vim genii, ex illâque artem experientia complet.
*Multa ſuperſileo quæ commentaria dicent.*

Theſe uſeful rules from time and chance to ſave,
In Latian Strains, the ſtudious FRESNOY gave;
On Tiber's peaceful banks the Poet lay,
What time the Pride of Bourbon urg'd his way,
Thro' hoſtile camps, and crimſon fields of ſlain,
To vindicate his Race and vanquiſh Spain;
High on the Alps he took his warrior ſtand,
And thence, in ardent volley from his hand
His thunder darted; *(ſo the Flatterer ſings*
*In ſtrains beſt ſuited to the Ear of Kings)*
And like ALCIDES, with vindictive tread,
Cruſh'd the Hiſpanian Lion's gaſping head.

---

Hæc ego, dum memoror ſubitura volubilis ævi
Cuncta vices, variiſque olim peritura ruinis,
Pauca ſophiſmata ſum graphica immortalibus auſus
Credere pieriis, Romæ meditatus: ad Alpes,
Dum ſuper inſanas moles, inimicaque caſtra
Borbonidum decus & vindex Lodoicus avorum,
Fulminat ardenti dextrâ, patriæque reſurgens
Gallicus Alcides premit Hiſpani ora Leonis.

FINIS.

*But mark the Proteus-policy of ſtate :*
*Now, while his courtly numbers I tranſlate,*
*The foes are friends, in ſocial league they dare*
*On Britain to "let ſlip the Dogs of War."*
*Vain efforts all, which in diſgrace ſhall end,*
*If Britain, truly to herſelf a friend,*
*Thro' all her realms bids civil diſcord ceaſe,*
*And heals her Empire's wounds by Arts of Peace.*
*Rouſe, then, fair Freedom! fan that holy flame*
*From whence thy Sons their deareſt bleſſings claim;*
*Still bid them feel that ſcorn of lawleſs ſway,*
*Which Intereſt cannot blind, nor Power diſmay:*
*So ſhall the Throne, thou gav'ſt the* BRUNSWICK *line,*
*Long by that race adorn'd, thy dread Palladium ſhine.*

THE END.

# NOTES

* * The few Notes which the Translator has and which are marked M. are merely and relate to Mr. Taylor's Text or his own Version.

ON THE

# ART OF PAINTING.

*** The few Notes which the Tranſlator has inſerted, and which are marked M. are merely critical, and relate only to the Author's Text or his own Verſion.

# NOTES

ON THE

# ART OF PAINTING.

## NOTE I. Verse 1.

*Two ſiſter Muſes, with alternate fire, &c.*

M. DU PILES, opens his annotations here, with much learned quotation from Tertullian, Cicero, Ovid, and Suidas, in order to ſhew the affinity between the two Arts. But it may perhaps be more pertinent to ſubſtitute in the place of it all a ſingle paſſage, by Plutarch aſcribed to Simonides, and which our Author, after having quoted Horace, has literally tranſlated, Ζωγραφίαν εἶναι ΦΘΕΓΓΟΜΕΝΗΝ τὴν Ποίησιν, ποίησιν δὲ ΣΙΓΩΣΑΝ τὴν ζωγραφίαν. There is a Latin line ſomewhere to the ſame purpoſe, but I know not whether antient or modern.

Poema
Eſt Pictura loquens, mutum Pictura Poema. M.

## NOTE II. Verse 33.

*Such powers, ſuch praiſes, heav'n-born pair, belong*
*To magic colouring, and perſuaſive ſong.*

That is to ſay, they belong intrinſically and of right. Mr. Wills, in the preface to his verſion of our Poet, firſt detected the falſe tranſlations of Du Piles and Dryden, which ſay, "ſo much have theſe Divine Arts been honored;" in conſequence of which the Frenchman gives us a note of four pages, enumerating the inſtances in which Painting and its profeſſors have been honored by kings and great men, antient and modern. Freſnoy had not this

in his idea: He ſays, "tantus *ineſt* divis honor artibus atque poteſtas," which Wills juſtly and literally tranſlates,

Such powers, ſuch honors are in arts divine. M.

NOTE III. VERSE 51.

*'Tis Painting's firſt chief buſineſs to explore,*
*What lovelier forms in nature's boundleſs ſtore,*
*Are beſt to art and antient taſte allied,*
*For antient taſte thoſe forms has beſt applied.*

The Poet, with great propriety, begins, by declaring what is *the firſt chief buſineſs* of Theory, and pronounces it to be a knowledge of what is beautiful in nature;

That form alone, where glows peculiar grace,
The genuine Painter condeſcends to trace. *ver.* 9.

There is an abſolute neceſſity for the Painter to generalize his notions; to paint particulars is not to paint nature, it is only to paint circumſtances. When the Artiſt has conceived in his imagination the image of perfect beauty, or the abſtract idea of forms, he may be ſaid to be admitted into the great Council of Nature, and to

"Trace Beauty's beam to its eternal ſpring,
"And pure to man the fire celeſtial bring." *ver.* 19.

To facilitate the acquiſition of this ideal beauty, the Artiſt is recommended to a ſtudious examination of antient Sculpture. R.

NOTE IV. VERSE 55.

*Till this be learned, how all things diſagree,*
*How all one wretched, blind barbarity!*

The mind is diſtracted with the variety of accidents, for ſo they ought to be called rather than forms; and the diſagreement of thoſe among themſelves will be a perpetual ſource of confuſion and meanneſs, until, by generalizing his ideas, he has acquired the only true criterion of judgment; then with a *Maſter's care*

Judge of his art, thro' beauty's realms he flies,
Selects, combines, improves, diverſifies. *ver.* 76.

It is better that he ſhould come to diverſify on particulars from the large and broad idea of things, than vainly attempt to aſcend from particulars to this great general idea; for to generalize from the endleſs and vicious variety of *actual* forms, requires a mind of wonderful capacity; it is perhaps more than any one mind can accompliſh: But when the other, and, I think, better courſe is purſued,

ſued, the Artiſt may avail himſelf of the united powers of all his predeceſſors. He ſets out with an ample inheritance, and avails himſelf of the ſelection of ages. R.

NOTE V. VERSE 63.

*Of all vain Fools with Coxcomb talents curſt.*

The ſententious and Horatian line, (ſays a later French Editor) which, in the original, is placed to the ſcore of the Antients, to give it greater weight, is the Author's own. I ſuſpect, however, that he borrowed the thought from ſome antient proſe writer, as we ſee he borrowed from Plutarch before at the opening of his Poem. M.

NOTE VI. VERSE 64.

*When firſt the orient beams of Beauty move.*

The original here is very obſcure; when I had tranſlated the paſſage in the cleareſt manner I was able, but neceſſarily with ſome periphraſis, I conſulted a learned friend upon it, who was pleaſed to approve the verſion, and to elucidate the text in the following manner: "Cognita," (the things known) in line 45, refers to "Noſſe quid in natura pulchrius," (the thing to be learned) in line 38; the main thing is to *know* what forms are moſt beautiful, and to know what forms have been chiefly reputed ſuch by the Antients. In theſe when once known, i. e. attended to and conſidered, the mind of courſe takes a pleaſure, and thus the *conſcious* ſoul becomes enamoured with the object, &c. as in the Paraphraſe. M.

NOTE VII. VERSE 78.

*With nimble ſtep purſues the fleeting throng,*
*And claſps each Venus as ſhe glides along.*

The power of expreſſing theſe tranſitory beauties is perhaps the greateſt effort of our art, and which cannot be attained to till the Student has acquired a facility of drawing nature correctly in its inanimate ſtate. R.

NOTE VIII. VERSE 80.

*Yet ſome there are who indiſcreetly ſtray,*
*Where purblind practice only points the way.*

Practice is juſtly called *purblind*, for practice, that is tolerable in its way, is not *totally* blind: an imperceptible theory, which grows

grows out of, accompanies, and directs it, is never wholly wanting to a ſedulous practice; but this goes but a little way with the Painter himſelf, and is utterly inexplicable to others.

To become a great proficient, an Artiſt ought to ſee clearly enough to enable him to point out to others the principle on which he works, otherwiſe he will be confined, and what is worſe, he will be uncertain. A degree of mechanical practice, odd as it may ſeem, muſt precede theory: The reaſon is, that if we wait till we are partly able to comprehend the theory of art, too much of life will be paſſed to permit us to acquire facility and power: ſomething therefore muſt be done on truſt, by mere imitation of given patterns before the theory of art can be *felt*. Thus we ſhall become acquainted with the *neceſſities* of the art, and the very great want of Theory, the ſenſe of which *want* can alone lead us to take pains to acquire it: for what better means can we have of knowing to a certainty, and of imprinting ſtrongly on our mind our own deficiencies, than unſucceſsful attempts? This Theory will be beſt underſtood by, and in, Practice. If Practice advances too far before Theory, her guide, ſhe is likely to loſe her way, and if ſhe keeps too far behind, to be diſcouraged. R.

NOTE IX. Varos 89.

*'Twas not by words Apelles charm'd mankind.*

As Freſnoy has condeſcended to give advice of a prudential kind, let me be permitted here to recommend to Artiſts to talk as little as poſſible of their own works, much leſs to praiſe them; and this not ſo much for the ſake of avoiding the character of vanity, as for keeping clear of a real detriment; of a real productive cauſe which prevents his progreſs in his art, and dulls the edge of enterprize.

He who has the habit of inſinuating his own excellence to the little circle of his friends, with whom he comes into contact, will grow languid in his exertions to fill a larger ſphere of reputation:—He will fall into the habit of acquieſcing in the partial opinions of a few; he will grow reſtive in his own; by admiring himſelf, he will come to repeat himſelf, and then there is an end of improvement. In a Painter it is particularly dangerous to be too good a ſpeaker, it leſſens the neceſſary endeavours to make himſelf maſter of the language which properly belongs to his art, that of his pencil. This circle of ſelf-applauſe and reflected admiration, is to him

the

the world, which he vainly imagines he has engaged in his party, and that further enterprize becomes leſs neceſſary.

Neither is it prudent for the ſame reaſon to talk much of a work before he undertakes it, which will probably thus be prevented from being ever begun. Even ſhewing a picture in an unfiniſhed ſtate, makes the finiſhing afterwards irkſome; the artiſt has already had the gratification which he ought to have kept back, and made to ſerve as a ſpur to haſten its completion. R.

NOTE X. VERSE 100.

*Some lofty theme let judgment firſt ſupply,*
*Supremely fraught with grace and majeſty.*

It is a matter of great judgment to know what ſubjects are or are not fit for painting. It is true that they ought to be ſuch as the verſes here direct, full of grace and majeſty; but it is not every ſuch ſubject that will anſwer to the Painter. The Painter's theme is generally ſupplied by the Poet or Hiſtorian: But as the Painter ſpeaks to the eye, a ſtory in which fine feeling and curious ſentiment is predominant, rather than palpable ſituation, groſs intereſt, and diſtinct paſſion, is not ſo proper.

It ſhould be likewiſe a ſtory generally known; for the Painter, repreſenting one point of time only, cannot inform the Spectator what preceded that event, however neceſſary in order to judge of the propriety and truth of the expreſſion and character of the Actor. It may be remarked that action is the principal requiſite to a ſubject for Hiſtory-painting, and that there are many ſubjects which, tho' very intereſting to the reader, would make no figure in repreſentation; theſe are ſuch as conſiſt in any long *ſeries* of action, the *parts* of which have very much *dependency* each on the other; they are ſuch where any remarkable point or turn of verbal expreſſion makes a part of the excellence of the ſtory; or where it has its effect from *alluſion to circumſtances not actually preſent*: an inſtance occurs to me of a ſubject which was recommended to a Painter by a very diſtinguiſhed perſon, but who, as it appears, was but little converſant with the art; it was what paſſed between James II. and the Duke of Bedford in the Council which was held juſt before the Revolution. This is a very ſtriking piece of hiſtory; but it is ſo far from being a proper ſubject, that it unluckily poſſeſſes no one requiſite neceſſary for a picture; it has a retroſpect to other circumſtances

cumſtances of hiſtory of a very complicated nature; it marks no general or intelligible action or paſſion; and it is neceſſarily deficient in that variety of heads, forms, ages, ſexes, and draperies which ſometimes, by good management, ſupply by picturesque effect the want of a real intereſt in a hiſtory. R.

NOTE XI. VERSE 106.

*Then let the virgin canvas ſmooth expand,*
*To claim the ſketch and tempt the Artiſt's hand.*

I wiſh to underſtand the laſt line as recommending to the artiſt to paint the ſketch previouſly on canvas, as was the practice of Rubens.

This method of painting the ſketch, inſtead of merely drawing it on paper, will give a facility in the management of colours, and in the handling, which the Italian Painters, not having this cuſtom, wanted; by habit he will acquire equal readineſs in doing two things at a time as in doing only one; a Painter, as I have ſaid on another occaſion, if poſſible, ſhould paint all his ſtudies, and conſider drawing as a ſuccedaneum when colours are not at hand. This was the practice of the Venetian Painters, and of all thoſe who have excelled in colouring; Corregio uſed to ſay, *C'havea i ſuoi diſſegni nella ſtremità de Pennelli.* The method of Rubens was to ſketch his compoſition in colours, with all the parts more determined than ſketches generally are; from this ſketch his ſcholars advanced the picture as far as they were capable, after which he retouched the whole himſelf.

The Painter's operation may be divided into three parts; the planning, which implies the ſketch of the general compoſition; the tranſferring that deſign on the canvas; and the finiſhing, or retouching the whole. If, for diſpatch, the Artiſt looks out for aſſiſtance, it is in the middle only he can receive it; the firſt and laſt muſt be the work of his own hand. R.

NOTE XII. VERSE 108.

*Then bold Invention all thy powers diffuſe,*
*Of all thy Siſters thou the nobleſt Muſe.*

The Invention of a Painter conſiſts not in inventing the ſubject, but in a capacity of forming in his imagination the ſubject in a manner beſt accommodated to his art, tho' wholly borrowed from Poets,

Poets, Hiſtorians, or popular tradition: For this purpoſe he has full as much to do, and perhaps more, than if the very ſtory was invented; for he is bound to follow the ideas which he has received, and to tranſlate them (if I may uſe the expreſſion) into another art. In this tranſlation the Painter's Invention lies; he muſt in a manner new-caſt the whole, and model it in his own imagination: To make it a Painter's nouriſhment it muſt paſs through a Painter's mind. Having received an idea of the pathetic and grand in *Intellect*, he has next to conſider how to make it correſpond with what is touching and awful to the *Eye*, which is a buſineſs by itſelf. But here begins what in the language of Painters is called *Invention*, which includes not only the compoſition, or the putting *the whole together*, and the diſpoſition of every individual part, but likewiſe the management of the back-ground, the effect of light and ſhadow, and the attitude of every figure or animal that is introduced or makes a part of the work.

Compoſition, which is the principal part of the Invention of a Painter, is by far the greateſt difficulty he has to encounter, every man that can paint at all, can execute individual parts; but to keep thoſe parts in due ſubordination as relative to a whole, requires a comprehenſive view of his art that more ſtrongly implies genius than, perhaps, any other quality whatever. R.

NOTE XIII. VERSE 118.

*Vivid and faithful to the hiſtoric page,*
*Expreſs the cuſtoms, manners, forms, and age.*

Though the Painter borrows his ſubject, he conſiders his art as not ſubſervient to any other, his buſineſs is ſomething more than aſſiſting the Hiſtorian with explanatory figures; as ſoon as he takes it into his hands, he adds, retrenches, tranſpoſes, and moulds it anew, till it is made fit for his own art; he avails himſelf of the privileges allowed to Poets and Painters, and dares every thing to accompliſh his end by means correſpondent to that end, to impreſs the Spectator with the ſame intereſt at the ſight of his repreſentation, as the Poet has contrived to do the reader by his deſcription; the end is the ſame, though the means are and muſt be different. Ideas intended to be conveyed to the mind by one ſenſe, cannot always, with equal ſucceſs, be conveyed by another, our author has recommended it to us elſewhere to be attentive

" On

"On what may aid our art, and what deſtroy." *ver.* 598. Even the Hiſtorian takes great liberties with facts, in order to intereſt his readers, and make his narration more delightful; much greater right has the Painter to do this, who (tho' his work is called Hiſtory-Painting) gives in reality a poetical repreſentation of events. R.

NOTE XIV. VERSE 120.

*Nor paint conſpicuous on the foremoſt plain*
*Whate'er is falſe, impertinent, or vain.*

This precept, ſo obvious to common ſenſe, appears ſuperfluous, till we recollect that ſome of the greateſt Painters have been guilty of a breach of it; for, not to mention Paul Veroneſe or Rubens, whoſe principles, as ornamental Painters, would allow great latitude in introducing animals, or whatever they might think neceſſary, to contraſt or make the compoſition more picturesque, we can no longer wonder why the Poet has thought it worth ſetting a guard againſt it, when ſuch men as Raffaelle and the Caraches, in their greateſt and moſt ſerious works, have introduced on the foreground mean and frivolous circumſtances.

Such improprieties, to do juſtice to the more modern Painters, are ſeldom found in their works. The only excuſe that can be made for thoſe great Artiſts, is their living in an age when it was the cuſtom to mix the ludicrous with the ſerious, and when Poetry as well as Painting gave into this faſhion. R.

NOTE XV. VERSE 124.

*This rare, this arduous taſk no rules can teach.*

This muſt be meant to refer to *Invention*, and not to the precepts immediately preceding, which relating only to the mechanical diſpoſition of the work, cannot be ſuppoſed to be out of the reach of the rules of art, or not to be acquired but by the aſſiſtance of ſupernatural power. R.

NOTE XVI. VERSE 127.

*Prometheus raviſh'd from the Car of Day.*

After the lines in the original of this paſſage, there comes in one of a proverbial caſt, taken from Horace*: "Non uti Dædaliam licet

* Horace's line runs thus, (Epiſtle 17, Book I. line 36.)
Non cuivis Homini contingit adire Corinthum.

licet omnibus ire Corinthum." I could not introduce a verſion of this with any grace into the concluſion of the ſentence; and indeed I do not think it connects well in the original. It certainly conveys no truth of importance, nor adds much to what went before it. I ſuppoſe, therefore, I ſhall be pardoned for having taken no notice of it in my tranſlation.

Mr. Ray, in his Collection of Engliſh Proverbs, brings this of Horace as a parallel to a ridiculous Engliſh one, viz. *Every man's noſe will not make a ſhoeing-horn.* It is certain, were a Proverb here introduced, it ought to be of Engliſh growth to ſuit an Engliſh tranſlation; but this, alas! would not fit my purpoſe, and Mr. Ray gives us no other. I hold myſelf, therefore, excuſable for leaving the line untranſlated. M.

NOTE XVII. VERSE 130.

*Till all compleat the gradual wonder ſhone,*
*And vanquiſh'd Nature own'd herſelf outdone.*

In ſtrict propriety, the Grecian Statues only excel Nature by bringing together ſuch an aſſemblage of beautiful parts as Nature was never known to beſtow on one object:

For earth-born graces ſparingly impart
The ſymmetry ſupreme of perfect art. *ver.* 68.

It muſt be remembered, that the component parts of the moſt perfect Statue never can excel Nature: that we can form no idea of Beauty beyond her works: we can only make this rare aſſemblage; and it is ſo rare, that if we are to give the name of Monſter to what is uncommon, we might, in the words of the Duke of Buckingham, call it

A faultleſs Monſter which the world ne'er ſaw. R.

NOTE XVIII. VERSE 144.

*Learn then from Greece, ye youths, Proportion's law,*
*Inform'd by her, each juſt poſition draw.*

Du Piles has, in his note on this paſſage, given the meaſures of a human body, as taken by Freſnoy from the ſtatues of the antients, which are here tranſcribed.

"The Antients have commonly allowed eight heads to their figures, though ſome of them have but ſeven; but we ordinarily divide

divide the figures into ten faces* ; that is to ſay, from the crown of the head to the ſole of the foot, in the following manner;

" From the crown of the head to the forehead is the third part of a face.

" The face begins at the root of the loweſt hairs which are upon the forehead, and ends at the bottom of the chin.

" The face is divided into three proportionable parts; the firſt contains the forehead, the ſecond the noſe, and the third the mouth and the chin; from the chin to the pit betwixt the collar-bones are two lengths of a noſe.

" From the pit betwixt the collar-bones to the bottom of the breaſt, one face.

" † From the bottom of the breaſts to the navel, one face.

" § From the navel to the genitories, one face.

" From the genitories to the upper part of the knee, two faces.

" The knee contains half a face.

" From the lower part of the knee to the ankle, two faces.

" From the ankle to the ſole of the foot, half a face.

" A man, when his arms are ſtretched out, is, from the longeſt finger of his right hand to the longeſt of his left, as broad as he is long.

" From one ſide of the breaſts to the other, two faces.

" The bone of the arm, called Humerus, is the length of two faces from the ſhoulder to the elbow.

" From the end of the elbow to the root of the little finger, the bone called Cubitus, with part of the hand, contains two faces.

" From the box of the ſhoulder-blade to the pit betwixt the collar-bones, one face.

" If you would be ſatisfied in the meaſures of breadth, from the extremity of one finger to the other, ſo that this breadth ſhould be equal to the length of the body, you muſt obſerve, that the boxes of the elbows with the humerus, and of the humerus with the ſhoulder-blade, bear the proportion of half a face when the arms are ſtretched out.

" The

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* This depends on the age and quality of the perſons. The Apollo and Venus of Medicis have more than ten faces.

† The Apollo has a noſe more.

§ The Apollo has half a noſe more; and the upper half of the Venus de Medicis is to the lower part of the belly, and not to the privy-parts.

" The ſole of the foot is the ſixth part of the figure.

" The hand is the length of a face.

" The thumb contains a noſe.

" The inſide of the arms, from the place where the muſcle diſappears, which makes the breaſt, (called the Pectoral Muſcle) to the middle of the arm, four noſes.

" From the middle of the arm to the beginning of the head, five noſes.

" The longeſt toe is a noſe long.

" The two utmoſt parts of the teats, and the pit betwixt the collar-bones of a woman, make an equilateral triangle.

" For the breadth of the limbs, no preciſe meaſure can be given, becauſe the meaſures themſelves are changeable, according to the quality of the perſons, and according to the movement of the muſcles." *Du Piles.*

The meaſures of the antient ſtatues, by Audran, appear to be the moſt uſeful, as they are accompanied with the outline of thoſe figures, which are moſt diſtinguiſhed for correctneſs. R.

## NOTE XIX. Verse 150.

*But chief from her that flowing outline take.*

The French Editor*, who republiſhed this Poem in the year 1753, (eighty-five years later than the firſt edition of Du Piles) remarks here, that Noël Coypel, (called Coypel le Pouſſin) in a diſcourſe which he publiſhed and addreſſed to the French Academy, ſays, "That all which our Author has delivered concerning outlines (*Contours*) in this paſſage, does not appear to him to convey any preciſe or certain rules. He adds, that it is indeed almoſt a thing impoſſible to give them, particularly in what regards grace and elegance of outline. Anatomy and Proportion, according to him, may enable a perſon to deſign with correctneſs, but cannot give that noble part of the art, which ought to be attributed to the mind or underſtanding, according to which it is more or leſs delicate." I think Freſnoy has hinted the very ſame thing more than once; and, perhaps, like Coypel, lays too great a ſtreſs on the mental faculty, which we call ſtrength of Genius; but the conſideration

* He calls himſelf, in the Paris Edition, intitled, "L'Ecole d'Uranie," Le Sieur M. D. Q. The Abbe De Marſy's Poem, intitled, *Pictura*, is annexed to Du Freſnoy's, in that edition.

deration of this does not come within the province which I have allotted myself in these *critical* notes. M.

NOTE XX. VERSE 162.

*Yet deem not, Youths, that Perſpective can give*
*Thoſe charms complete, by which your works ſhall live.*

The tranſlator has ſoftened, if not changed, the text, which boldly pronounces that Perſpective cannot be depended on as a certain rule. Freſnoy was not aware that he was arguing from the abuſe of the Art of Perſpective, the buſineſs of which is to repreſent objects as they appear to the eye, or as they are delineated on a tranſparent plane placed between the ſpectator and the object. The rules of Perſpective, as well as all other rules, may be injudiciouſly applied; and it muſt be acknowledged that a miſapplication of them is but too frequently found even in the works of the moſt conſiderable artiſts: It is not uncommon to ſee a figure on the fore ground repreſented near twice the ſize of another which is ſuppoſed to be removed but a few feet behind it; this, tho' true according to rule, will appear monſtrous. This error proceeds from placing the point of diſtance too near the point of ſight, by which means the diminution of objects is ſo ſudden, as to appear unnatural, unleſs you ſtand ſo near the picture as the point of diſtance requires, which would be too near for the eye to comprehend the whole picture; whereas, if the point of diſtance is removed ſo far as the ſpectator may be ſuppoſed to ſtand in order to ſee commodiouſly, and take within his view the whole, the figures behind would then ſuffer under no ſuch violent diminution. Du Piles, in his note on this paſſage, endeavours to confirm Freſnoy in his prejudice, by giving an inſtance which proves, as he imagines, the uncertainty of the art. He ſuppoſes it employed to delineate the Trajan Pillar, the figures on which, being, as he ſays, larger at the top than the bottom, would counteract the effects of perſpective. The folly of this needs no comment. I ſhall only obſerve, by the bye, that the fact is not true, the figures on that pillar being all of the ſame dimenſions. R.

NOTE XXI. VERSE 162.

*Yet deem not, Youths, that Perſpective can give*
*Thoſe charms complete, by which your works ſhall live.*

I plead

I plead guilty to the charge in the preceding note. I have tranſlated the paſſage, as if the text had been *ad* Complementum Graphidos, inſtead of *aut*, and conſequently might have been thus conſtrued: "Perſpective cannot be ſaid to be a ſure rule or guide "*to* the complete knowledge of Painting, but only an aſſiſtance, "&c." This I did to make the poſition more conſonant to truth, and I am pleaſed to find that it agrees much better with Sir Joſhua's Annotations than the original would have done. Du Piles, in the former part of his note, (which I know not for what reaſon Mr. Dryden omitted) ſays thus: "It is not in order to reject Perſpec- "tive that the Author ſpeaks thus; for he adviſes it elſewhere in "his Poem*, as a ſtudy abſolutely neceſſary. Nevertheleſs, I "own this paſſage is not quite clear, yet it was not my fault "that the Author did not make it more intelligible; but he was "ſo much offended with ſome perſons who knew nothing of "Painting in general, ſave only the part of Perſpective, in which "they made the whole art of it to conſiſt, that he would never be "perſuaded to recal the expreſſion, though I fully convinced him, "that every thing theſe people ſaid was not of the leaſt conſe- "quence." Du Piles ſeems to tell this tale (ſo little to the credit of his friend's judgment) merely to make himſelf of conſequence; for my own part, I can hardly be perſuaded that a perſon who has tranſlated a work ſo inaccurately as Du Piles has done this, "did "it under the Author's own eye, and corrected it till the verſion "was entirely to his own mind," which, in his preface, he aſſerts was the caſe. M.

NOTE XXII. Verse 174.

*Yet to each ſep'rate form adapt with care,*
*Such limbs, ſuch robes, ſuch attitude and air,*
*As beſt befit the head.* . . . . . .

As it is neceſſary, for the ſake of variety, that figures not only of different ages, but of different forms and characters be introduced in a work where many figures are required, care muſt be taken that thoſe different characters have a certain conſonance of parts amongſt themſelves, ſuch as is generally found in Nature; a fat face, for inſtance, is uſually accompanied with a proportional degree

* I ſuppoſe he alludes to the 509th line.
In Geometrali prius arte parumper adulti.

degree of corpulency of body; an aquiline noſe for the moſt part belongs to a thin countenance, with a body and limbs correſponding to it; but thoſe are obſervations which muſt occur to every body.

Yet there are others that are not ſo obvious, and thoſe who have turned their thoughts this way, may form a probable conjecture concerning the form of the reſt of the figure from a part, from the fingers, or from a ſingle feature of the face; for inſtance, thoſe who are born crook-backed have commonly a peculiar form of lips and expreſſion in their mouth that ſtrongly denotes that deformity. R.

NOTE XXIII. Verse 178.

*Learn action from the dumb, the dumb ſhall teach*
*How happieſt to ſupply the want of ſpeech.*

Geſture is a language we are born with, and is the moſt natural way of expreſſing ourſelves: Painting may be ſaid therefore in this reſpect to have the ſuperiority over Poetry.

Yet Freſnoy certainly means here perſons either born dumb, or who are become ſo from accident or violence. And the tranſlator has, therefore, rendered his meaning juſtly; but perſons who are born dumb are commonly deaf alſo, and their geſtures are uſually extravagant and forced; and of the latter kind examples are too rare to furniſh the Painter with ſufficient obſervation. I would wiſh to underſtand the rule, as dictating to him, to obſerve how perſons, with naturally good expreſſive features, are affected in their looks and actions by any ſight or ſentiment which they ſee or hear, and to copy the geſtures which they then ſilently make uſe of; but he ſhould ever take theſe leſſons from nature only, and not imitate her at ſecond-hand, as many French Painters do, who appear to take their ideas, not only of grace and dignity, but of emotion and paſſion, from their theatrical heroes, which is imitating an imitation, and often a falſe or exaggerated imitation. R.

NOTE XXIV. Verse 180.

*Fair in the front, in all the blaze of light,*
*The Hero of thy piece ſhould meet the ſight.*

There can be no doubt that this figure ſhould be laboured in proportion as it claims the attention of the ſpectator, but there is no neceſſity that it ſhould be placed in the middle of the picture, or

receive

receive the principal light; this conduct, if always obſerved, would reduce the art of Compoſition to too great a uniformity.

It is ſufficient, if the place he holds, or the attention of the other figures to him, denote him the hero of the piece.

The principal figure may be too principal. The harmony of compoſition requires that the inferior characters bear ſome proportion, according to their ſeveral ſtations, to the hero of the work.

This rule, as enforced by Freſnoy, may be ſaid more properly to belong to the art in its infant ſtate, or the firſt precept given to young ſtudents; but the more advanced know that ſuch an apparent artificial diſpoſition would be in reality for that reaſon inartificial. R.

## NOTE XXV. Verse 193.

*In ev'ry figur'd group the judging eye*
*Demands the charms of contrariety.*

The rule of contraſting figures, or groups, is not only univerſally known and adopted, but it is frequently carried to ſuch excels, that our Author might, perhaps, with more propriety have fixed his caution on the other ſide, and recommended to the artiſts, not to deſtroy the grandeur and ſimplicity of his deſign by violent and affected contraſts.

The artleſs uniformity of the compoſitions of the old Gothic Painters is far preferable to this falſe refinement, this oſtentatious diſplay of academic art. A greater degree of contraſt and variety may be allowed in the picturesque or ornamental ſtile; but we muſt not forget they are the natural enemies of Simplicity, and conſequently of the grand ſtile, and deſtroy *that ſolemn majeſty, that ſoft repoſe*, which is produced in a great meaſure by regularity and uniformity.

An inſtance occurs to me where thoſe two qualities are ſeparately exhibited by two great Painters, Rubens and Titian; the picture of Rubens is in the Church of St. Auguſtine at Antwerp; the ſubject (if that may be called a ſubject where no ſtory is repreſented) is the Virgin and infant Chriſt, placed high in the picture on a pedeſtal, with many ſaints about them, and as many below them, with others on the ſteps, to ſerve as a link to unite the upper and lower part of the picture.

The compoſition of this picture is perfect in its kind; the Artiſt has ſhewn the greateſt ſkill in diſpoſing and contraſting more than twenty figures without confuſion and without crouding; the whole appearing as much animated and in motion as it is poſſible, where nothing is to be done.

The picture of Titian, which we would oppoſe to this, is in the Church of the St. Frare at Venice. The peculiar character of this piece is Grandeur and Simplicity, which proceed in a great meaſure from the regularity of the compoſition, two of the principal figures being repreſented kneeling, directly oppoſite to each other, and nearly in the ſame attitude, this is what few Painters would have had the courage to venture; Rubens would certainly have rejected ſo unpictureſque a mode of compoſition, had it occurred to him.

Both thoſe pictures are equally excellent in their kind, and may be ſaid to characteriſe their reſpective authors. There is a buſtle and animation in the work of Rubens; a quiet, ſolemn majeſty in that of Titian. The excellence of Rubens is the pictureſque effects which he produces. The ſuperior merit of Titian is in the appearance of being above ſeeking after any ſuch artificial excellence. R.

NOTE XXVI. VERSE 218.

*——— we ſtill ſhould loſe*
*That ſolemn majeſty, that ſoft repoſe,*
*Dear to the curious eye, and only found*
*Where few fair objects fill an ample ground.*

It has been ſaid to be Hannibal Caracci's opinion, that a perfect compoſition ought not to conſiſt of more than twelve figures, which he thought enough to people three groups, and that more would deſtroy that majeſty and repoſe ſo neceſſary to the grand ſtile of Painting. R.

NOTE XXVII. VERSE 223.

*Judgment will ſo the ſeveral groups unite,*
*That one compacted whole ſhall meet the ſight.*

Nothing

Nothing ſo much breaks in upon, and deſtroys this compactneſs, as that mode of compoſition which cuts in the middle the figures on the foreground, tho' it was frequently the practice of the greateſt Painters, even of the beſt age; Michael Angelo has it in the Crucifixion of St. Peter; Raffaelle in the Cartoon of the preaching of St. Paul; and Parmegiano often ſhewed only the head and ſhoulders above the baſe of the picture: However, the more modern Painters, notwithſtanding ſuch authorities, cannot be accuſed of having fallen into this error.

But, ſuppoſe we carry the reformation ſtill farther, and not ſuffer the ſides of the picture to cut off any part of the figures, the compoſition would certainly be more round and compact within itſelf: All ſubjects, it is true, will not admit of this; however we may ſafely recommend it, unleſs the circumſtances are very particular, and ſuch as are certain to procure ſome ſtriking effect by the breach of ſo juſt a rule. R.

NOTE XXVIII. VERSE 243.

*Nor yet to Nature ſuch ſtrict homage pay,*
*As not to quit when Genius leads the way,*
*Nor yet, though Genius all his ſuccour ſends*
*Her mimic pow'rs though ready Memory lends,*
*Preſume from Nature wholly to depart;*
*For Nature is the Arbitreſs of Art.*

Nothing in the art requires more attention and judgment, or more of that power of diſcrimination, which may not improperly be called Genius, than the ſteering between general ideas and individuality; for tho' the body of the work muſt certainly be compoſed by the firſt, in order to communicate a character of grandeur to the whole; yet a daſh of the latter is ſometimes neceſſary to give an intereſt. An individual model, copied with ſcrupulous exactneſs, makes a mean thing like the Dutch; and the neglect of an actual model, and the method of proceeding ſolely from idea, has a tendency to make the Painter degenerate into a manneriſt.

It is neceſſary to keep the mind in repair to replace and refreſhen thoſe impreſſions of nature which are continually wearing away.

A circumſtance mentioned in the life of Guido, is well worth the attention of Artiſts: He was aſked from whence he borrowed his idea of beauty, which is acknowledged ſuperior to that of any other Painter; he ſaid he would ſhew all the models he uſed, and ordered a common Porter to ſit before him, from whom he drew a beautiful countenance; this was intended by Guido as an exaggeration of his conduct; but his intention was to ſhew that he thought it neceſſary to have ſome model of nature before you, however you deviate from it, and correct it from the idea which you have formed in your mind of perfect beauty.

In Painting it is far better to have a model even to depart from, than to have nothing fixed and certain to determine the idea:—— There is ſomething then to proceed on, ſomething to be corrected; ſo that even ſuppoſing no part is taken, the model has ſtill been not without uſe.

Such habits of intercourſe with nature, will at leaſt create that variety which will prevent any one's prognoſticating what manner of work is to be produced, on knowing the ſubject, which is the moſt diſagreeable character an Artiſt can have. R.

## NOTE XXIX. Verse 265.

*Peculiar toil on ſingle forms beſtow,*
*There let expreſſion lend its finiſh'd glow.*

When the picture conſiſts of a ſingle figure only, that figure muſt be contraſted in its limbs and drapery with great variety of lines: It is to be as much as poſſible a compoſition of itſelf. It may be remarked, that ſuch a complete figure will never unite or make a part of a group; as on the other hand, no figure of a well-conducted group will ſtand by itſelf. A compoſition, where every figure is ſuch as I ſuppoſe a ſingle figure ought to be, and thoſe likewiſe contraſted to each other, which is not uncommon in the works of young artiſts, produces ſuch an aſſemblage of artifice and affectation as is in the higheſt degree unnatural and diſguſtful.

There is another circumſtance which, tho' not improper in ſingle figures, ought never to be practiſed in hiſtorical pictures, that of making any figure looking out of the picture, that is, looking at the perſon who looks at the picture. This conduct in hiſtory gives

appearance to that figure, of having no connection with the reſt, and ought, therefore, never to be practiſed except in ludicrous ſubjects.

It is not certain that the variety recommended in a ſingle figure, can with equal ſucceſs be extended to colouring; the difficulty will be in diffuſing the colours of the drapery of this ſingle figure to other diſtant parts of the picture, for this is what harmony requires; this difficulty, however, ſeems to be evaded in the works of Titian, Vandyck, and many others, by dreſſing their ſingle figures in black or white.

Vandyck, in the famous portrait of Cardinal Bentivoglio, was confined in his dreſs to a crimſon velvet and white linen; he has, therefore, made the curtain in the back ground of the ſame crimſon colour, and the white is diffuſed by a letter which lies on the table, and a bunch of flowers is likewiſe introduced for the ſame purpoſe. R.

NOTE XXX. Verse 275.

*Not on the form in ſtiff adheſion laid,*
*But well reliev'd by gentle light and ſhade.*

The diſpoſing the drapery ſo, as to appear to cling cloſe round the limbs, is a kind of pedantry which young Painters are very apt to fall into, as it carries with it a reliſh of the learning acquired from the antient ſtatues; but they ſhould recollect that there is not the ſame neceſſity for this practice in painting as in ſculpture. R.

NOTE XXXI. Verse 297.

*But ſparingly thy earth-born ſtores unfold,*
*Nor load with gems, nor lace with tawdry gold.*

Finery of all kinds deſtroys grandeur, which in a great meaſure proceeds from ſimplicity; it may, however, without impropriety be introduced into the ornamental ſtile, ſuch as that of Rubens and Paul Veroneſe. R.

NOTE XXXII. Verse 308.

*That majeſty, that grace ſo rarely given*
*To mortal man, not taught by art but heaven.*

It

It is undoubtedly true, and perfectly obvious, that every part of the art has a grace belonging to it, which, to ſatisfy and captivate the mind, muſt be ſuperadded to correctneſs. This excellence, however expreſſed, whether by Genius, Taſte, or the gift of Heaven, I am confident may be acquired; or the Artiſt may certainly be put into that train by which it ſhall be acquired, though he muſt, in a great meaſure, teach himſelf by a continual contemplation of the works of thoſe Painters, who are acknowledged to excel in grace and majeſty, which will teach him to look for it in nature, and induſtry will give him the power of expreſſing it on canvas. R.

## NOTE XXXIII. Verse 315.

*The laſt, the nobleſt taſk remains untold,*
*Paſſion to paint and Sentiment unfold.*

This is truly the nobleſt taſk, and is the finiſhing of the fabric of art; to attempt this ſummit of excellence, without having firſt laid that foundation of habitual correctneſs, may truly be ſaid to build caſtles in the air.

Every part which goes to the compoſition of a picture, even inanimate objects, are capable to a certain degree of conveying ſentiment, and contribute their ſhare to the general purpoſe of ſtriking the imagination of the ſpectator. The diſpoſition of light, or the folding of drapery, will give ſometimes a general air of grandeur to the whole work. R.

## NOTE XXXIV. Verse 325.

*By tedious toil no paſſions are expreſt,*
*His hand who feels them ſtrongeſt paints them beſt.*

A Painter, whatever he may feel, will not be able to expreſs it on canvas, without having recourſe to a recollection of thoſe principles by which that paſſion is expreſſed; the mind thus occupied, is not likely at the ſame time to be poſſeſſed with the paſſion which he is repreſenting, an image may be ludicrous, and in its firſt conception make the Painter laugh as well as the Spectator; but the difficulty of his art makes the Painter, in the courſe of his work, equally grave and ſerious, whether he is employed on the moſt ludicrous, or the moſt ſolemn ſubjects.

However

However, we may, without great violence, ſuppoſe this rule to mean no more, than that a ſenſibility is required in the Artiſt, ſo that he ſhould be capable of conceiving the paſſion properly before he ſets about repreſenting it on canvas. R.

## NOTE XXXV. Verse 325.

*By tedious toil no Paſſions are expreſt,*
*His hand who feels them ſtrongeſt paints them beſt.*

"The two verſes of the text, notwithſtanding the air of antiquity which they appear to have, ſeem moſt probably to be the Author's own," (ſays the late French Editor); but I ſuppoſe, as I did on a ſimilar adage before, that the thought is taken from antiquity. With reſpect to my tranſlation, I beg leave to intimate, that by feeling the paſſions ſtrongeſt, I do not mean that a paſſionate man will make the beſt painter of the paſſions, but he who has the cleareſt conception of them, that is, who feels their effect on the countenance of other men, as in great actors on the ſtage, and in perſons in real life ſtrongly agitated by them: perhaps my tranſlation would have been clearer and more conſonant with the above judicious explication of Sir Joſhua Reynolds, if it had run thus,

He who conceives them ſtrongeſt paints them beſt. M.

## NOTE XXXVI. Verse 348.

*Full late awoke the ceaſeleſs tear to ſhed*
*For periſh'd art.*

The later French Editor, who has modernized the ſtyle of Du Piles tranſlation, ſays here, that "he has taken the liberty to ſoften this paſſage, and has tranſlated *Nil ſupereſt*, by *preſque rien*, inſtead of Du Piles verſion, *Il ne nous a rien reſté de leur Peinture*, being authorized to make this change by the late diſcoveries of antient painting at Herculaneum;" but I ſcarce think that, by theſe diſcoveries, we have retrieved any thing of antient *colouring*, which is the matter here in queſtion, therefore I have given my tranſlation that turn. M.

NOTE

NOTE XXXVII. Verse 350.

*——— For thoſe celeſtial hues*
*Which Zeuxis, aided by the Attic Muſe,*
*Gave to the wondering eye.*

From the various antient Paintings, which have come down to us, we may form a judgment with tolerable accuracy of the excellencies and the defects of the art amongſt the antients.

There can be no doubt, but that the ſame correctneſs of deſign was required from the Painter as from the Sculptor; and if the ſame good fortune had happened to us in regard to their Paintings, to poſſeſs what the antients themſelves eſteemed their maſter-pieces, which is the caſe in Sculpture, I have no doubt but we ſhould find their figures as correctly drawn as the Laocoon, and probably coloured like Titian. What diſpoſes me to think higher of their colouring than any remains of antient Painting will warrant, is the account which Pliny gives of the mode of operation uſed by Apelles, that over his finiſhed picture he ſpread a tranſparent liquid like ink, of which the effect was to give brilliancy, and at the ſame time to lower the too great glare of the colour: *Quod abſoluta opera atramento illinebat ità tenui, ut id ipſum repercuſſu claritates colorum excitaret.—Et tùm ratione magna ne colorum claritas oculorum aciem offenderet.* This paſſage, tho' it may poſſibly perplex the critics, is a true and an artiſt-like deſcription of the effect of Glazing or Scumbling, ſuch as was practiſed by Titian and the reſt of the Venetian Painters; this cuſtom, or mode of operation, implies at leaſt a true taſte of what the excellence of colouring conſiſts, which does not proceed from fine colours, but true colours; from breaking down theſe fine colours which would appear too raw, to a deep-toned brightneſs. Perhaps the manner in which Corregio practiſed the art of Glazing was ſtill more like that of Apelles, which was only perceptible to thoſe who looked cloſe to the picture, *ad manum intuenti demùm appareret*; whereas in Titian, and ſtill more in Baſſan and others his imitators, it was apparent on the ſlighteſt inſpection: Artiſts who may not approve of Glazing, muſt ſtill acknowledge, that this practice is not that of ignorance.

Another circumſtance, that tends to prejudice me in favour of their colouring, is the account we have of ſome of their principal painters uſing but four colours only. I am convinced the fewer the colours

colours the cleaner will be the effect of those colours, and that four is sufficient to make every combination required. Two colours mixed together will not preserve the brightness of either of them single, nor will three be as bright as two: of this observation, simple as it is, an Artist, who wishes to colour bright, will know the value.

In regard to their power of giving peculiar expression, no correct judgment can be formed; but we cannot well suppose that men, who were capable of giving that general grandeur of character which so eminently distinguishes their works in Sculpture, were incapable of expressing peculiar passions.

As to the enthusiastic commendations bestowed on them by their contemporaries, I consider them as of no weight. The best words are always employed to praise the best works: Admiration often proceeds from ignorance of higher excellence. What they appear to have most failed in is composition, both in regard to the grouping of their figures, and the art of disposing the light and shadow in masses. It is apparent that this, which makes so considerable a part of modern art, was to them totally unknown.

If the great Painters had possessed this excellence, some portion of it would have infallibly been diffused, and have been discoverable in the works of the inferior rank of artists, such as those whose works have come down to us, and which may be considered as on the same rank with the Paintings that ornament our public gardens; supposing our modern pictures of this rank only were preserved for the inspection of Connoisseurs two thousand years hence, the general principles of composition would be still discoverable in those pictures; however feebly executed, there would be seen an attempt to an union of the figure with its ground, some idea of disposing both the figures and the lights in groups. Now as nothing of this appears in what we have of antient Painting, we may conclude, that this part of the art was totally neglected, or more probably unknown.

They might, however, have produced single figures which approached perfection both in drawing and colouring; they might excel in a Solo, (in the language of Musicians) though they were probably incapable of composing a full piece for a concert of different instruments. R.

### NOTE XXXVIII. Verse 419.

*Permit not two conſpicuous lights to ſhine*
*With rival radiance in the ſame deſign.*

The ſame right judgment which proſcribes two equal lights, forbids any two objects to be introduced of equal magnitude or force, ſo as to appear to be competitors for the attention of the ſpectator. This is common; but I do not think it quite ſo common, to extend the rule ſo far as it ought to be extended; even in colours, whether of the warm or cold kind, there ſhould be one of each which ſhould be apparently principal and predominate over the reſt. It muſt be obſerved, even in drapery, that two folds of the ſame drapery be not of equal magnitude. R.

### NOTE XXXIX. Verse 427.

*But yield to one alone the power to blaze,*
*And ſpread th' extenſive vigor of its rays.*

Rembrant frequently practiſed this rule to a degree of affectation, by allowing but one maſs of light; but the Venetian Painters, and Rubens, who extracted his principles from their works, admitted many ſubordinate lights.

The ſame rules, which have been given in regard to the regulation of groups of figures, muſt be obſerved in regard to the grouping of lights, that there ſhall be a ſuperiority of one over the reſt, that they ſhall be ſeparated, and varied in their ſhapes, and that there ſhould be at leaſt three lights; the ſecondary lights ought, for the ſake of harmony and union, to be of nearly equal brightneſs, though not of equal magnitude with the principal.

The Dutch Painters particularly excelled in the management of light and ſhade, and have ſhewn, in this department, that conſummate ſkill which entirely conceals the appearance of art.

Jan Steen, Teniers, Oſtade, Du Sart, and many others of that ſchool, may be produced as inſtances, and recommended to the young artiſt's careful ſtudy and attention.

The means by which the Painter works, and on which the effect of his picture depends, are light and ſhade, warm and cold colours; That there is an art in the management and diſpoſition of thoſe means will be eaſily granted, and it is equally certain, that this art

art is to be acquired by a careful examination of the works of thoſe who have excelled in it.

I ſhall here ſet down the reſult of the obſervations which I have made on the works of thoſe artiſts who appear to have beſt underſtood the management of light and ſhade, and who may be conſidered as examples for imitation in this branch of the art.

Titian, Paul Veroneſe, and Tintoret, were among the firſt Painters who reduced to a ſyſtem what was before practiſed without any fixed principle, and conſequently neglected occaſionally. From the Venetian Painters Rubens extracted his ſcheme of compoſition, which was ſoon underſtood and adopted by his countrymen, and extended even to the minor Painters of familiar life in the Dutch ſchool.

When I was at Venice the method I took to avail myſelf of their principles was this: When I obſerved an extraordinary effect of light and ſhade in any picture, I took a leaf of my pocket-book, and darkened every part of it in the ſame gradation of light and ſhade as the picture, leaving the white paper untouched to repreſent the light, and this without any attention to the ſubject or to the drawing of the figures. A few trials of this kind will be ſufficient to give the method of their conduct in the management of their lights. After a few trials I found the paper blotted nearly alike; their general practice appeared to be, to allow not above a quarter of the picture for the light, including in this portion both the principal and ſecondary lights; another quarter to be as dark as poſſible; and the remaining part to be kept in mezzotint or half ſhadow.

Rubens appears to have admitted rather more light than a quarter, and Rembrant much leſs, ſcarce an eighth; by this conduct Rembrant's light is extremely brilliant, but it coſts too much; the reſt of the picture is ſacrificed to this one object. That light will certainly appear the brighteſt which is ſurrounded with the greateſt quantity of ſhade, ſuppoſing equal ſkill in the artiſt.

By this means you may likewiſe remark the various forms and ſhapes of thoſe lights, as well as the objects on which they are flung, whether on a figure, or the ſky, on a white napkin, on animals, or utenſils, often introduced for this purpoſe only: It may be obſerved likewiſe what portion is ſtrongly relieved, and how much is united with its ground, for it is neceſſary that ſome part

(tho'

(tho' a ſmall one is ſufficient) ſhould be ſharp and cutting againſt its ground, whether it be light on a dark, or dark on a light ground, in order to give firmneſs and diſtinctneſs to the work; if on the other hand it is relieved on every ſide, it will appear as if inlaid on its ground. Such a blotted paper, held at a diſtance from the eye, will ſtrike the ſpectator as ſomething excellent for the diſpoſition of light and ſhadow, though he does not diſtinguiſh whether it is a Hiſtory, a Portrait, a Landſcape, dead Game, or any thing elſe, for the ſame principles extend to every branch of the art.

Whether I have given an exact account, or made a juſt diviſion of the quantity of light admitted into the works of thoſe Painters, is of no very great conſequence; let every perſon examine and judge for himſelf; it will be ſufficient if I have ſuggeſted the method of examining pictures this way, and one means at leaſt of acquiring the principles on which they wrought. R.

## NOTE XL. Verse 441.

*Then only juſtly ſpread, when to the ſight*
*A breadth of ſhade purſues a breadth of light.*

The higheſt finiſhing is labour in vain, unleſs at the ſame time there be preſerved a breadth of light and ſhadow; it is a quality, therefore, that is more frequently recommended to ſtudents, and inſiſted upon than any other whatever; and, perhaps, for this reaſon, becauſe it is moſt apt to be neglected, the attention of the artiſt being ſo often entirely abſorbed in the detail.

To illuſtrate this, we may have recourſe to Titian's bunch of grapes, which we will ſuppoſe placed ſo as to receive a broad light and ſhadow. Here though each individual grape on the light ſide has its light and ſhadow and reflexion, yet altogether they make but one broad maſs of light; the ſlighteſt ſketch, therefore, where this breadth is preſerved, will have a better effect, will have more the appearance of coming from a maſter-hand; that is, in other words, will have more the characteriſtic and generale of nature than the moſt laborious finiſhing, where this breadth is loſt or neglected. R.

NOTE

## NOTE XLI. Verse 469.

*Which mildly mixing, ev'ry ſocial dye*
*Unites the whole in loveliеſt harmony.*

The ſame method may be uſed to acquire that harmonious effect of colours as was recommended for the acquiſition of light and ſhade, by adding colours to the darkened paper; but as thoſe are not always at hand, it may be ſufficient, if the picture, which you think worthy of imitating, be conſidered in this light, to aſcertain the quantity of warm and the quantity of cold colours.

The predominant colours of the picture ought to be of a warm mellow kind, red or yellow, and no more cold colour ſhould be introduced but what will be juſt enough to ſerve as a ground or foil to ſet off and give value to the mellow colours, and never itſelf be principal; for this purpoſe a quarter of the picture will be ſufficient; thoſe cold colours, whether blue, grey, or green, are to be diſperſed about the ground or ſurrounding parts of the picture, wherever it has the appearance of wanting ſuch a foil, but ſparingly employed in the maſſes of light.

I am confident an habitual examination of the works of thoſe Painters, who have excelled in harmony, will, by degrees, give a correctneſs of eye that will revolt at diſcordant colours as a muſician's ear revolts at diſcordant ſounds. R.

## NOTE XLII. Verse 517.

*By mellowing ſkill thy ground at diſtance caſt*
*Free as the air, and tranſient as its blaſt.*

By a ſtory told of Rubens, we have his authority for aſſerting that to the effect of the picture, the back ground is of the greateſt conſequence.

Rubens, on his being deſired to take under his inſtruction a young painter, the perſon who recommended him, in order to induce Rubens the more readily to take him, ſaid, that he was already ſomewhat advanced in the art, and that he would be of immediate aſſiſtance in his back-grounds. Rubens ſmiled at his ſimplicity, and told him, that if the youth was capable of painting his back-grounds he ſtood in no need of his inſtructions; that the regulation and management of them required the moſt comprehenſive

ſive knowledge of the art. This Painters know to be no exaggerated account of back-ground, when we conſider how much the effect of the picture depends upon it.

It muſt be in union with the figure, ſo that it ſhall not have the appearance, as if it was inlaid like Holbein's portraits, which are often on a bright green or blue ground: To prevent this effect, the ground muſt partake of the colour of the figure; or, as expreſſed, in a ſubſequent line, receive all the treaſures of the pallette; the back-ground regulates likewiſe where and in what part the figure is to be relieved. When the form is beautiful, it is to be ſeen diſtinctly, when, on the contrary, it is uncooth or too angular, it may be loſt in the ground; Sometimes a light is introduced in order to join and extend the light on the figure, and the dark ſide of the figure is loſt in a ſtill darker back-ground; for the fewer the outlines are which cut againſt the ground the richer will be the effect, as the contrary produces what is called the dry manner.

One of the arts of ſupplying the defect of a ſcantineſs of dreſs by means of the back-ground, may be obſerved in a whole-length portrait by Vandyke, which is in the cabinet of the Duke of Montague; the dreſs of this figure would have an ungraceful effect; he has, therefore, by means of a light back-ground, oppoſed to the light of the figure, and by the help of a curtain that catches the light near the figure, made the effect of the whole together full and rich to the eye. R.

## NOTE XLIII. Verse 523.

*The hand that colours well muſt colour bright,*
*Hope not that praiſe to gain by ſickly white.*

All the modes of harmony, or of producing that effect of colours which is required in a picture, may be reduced to three, two of which belong to the grand ſtile and the other to the ornamental.

The firſt may be called the Roman manner where the colours are of a full and ſtrong body, ſuch as are found in the Transfiguration; the next is that harmony which is produced by what the Antients called the *corruption* of the colours, by mixing and breaking them till there is a general union in the whole, without any thing that ſhall bring to your remembrance the Painter's pallette, or the original colours; this may be called the Bolognian ſtile, and

it is this hue and effect of colours which Ludovico Carracci ſeems to have endeavoured to produce, though he did not carry it to that perfection which we have ſeen ſince his time in the ſmall works of the Dutch ſchool, particularly Jan Steen, where art is completely concealed, and the Painter, like a great Orator, never draws the attention from the ſubject on himſelf.

The laſt manner belongs properly to the ornamental ſtile, which we call the Venetian, where it was firſt practiſed, but is perhaps better learned from Rubens; here the brighteſt colours poſſible are admitted, with the two extremes of warm and cold, and thoſe reconciled by being diſperſed over the picture, till the whole appears like a bunch of flowers.

As I have given inſtances from the Dutch ſchool, where the art of breaking colour may be learned, we may recommend here an attention to the works of Watteau for excellence in this florid ſtile of painting.

To all theſe different manners, there are ſome general rules that muſt never be neglected; firſt, that the ſame colour, which makes the largeſt maſs, be diffuſed and appear to revive in different parts of the picture, for a ſingle colour will make a ſpot or blot: Even the diſperſed fleſh colour, which the faces and hands make, require their principal maſs, which is beſt produced by a naked figure; but where the ſubject will not allow of this, a drapery approaching to fleſh colour will anſwer the purpoſe; as in the Transfiguration, where a woman is clothed in drapery of this colour, which makes a principal to all the heads and hands of the picture; and, for the ſake of harmony, the colours, however diſtinguiſhed in their light, ſhould be nearly the ſame in their ſhadows, of a

——————— "ſimple unity of ſhade,
"As all were from one ſingle pallette ſpread."

And to give the utmoſt force, ſtrength and ſolidity to your work, ſome part of the picture ſhould be as light and ſome as dark as poſſible; theſe two extremes are then to be harmoniſed and reconciled to each other.

Inſtances, where both of them are uſed, may be obſerved in two pictures of Rubens, which are equally eminent for the force and brilliancy of their effect; one is in the cabinet of the Duke of Rutland, and the other in the chapel of Rubens at Antwerp, which ſerves as his monument. In both theſe pictures he has introduced

a female

a female figure dreſſed in black ſatin, the ſhadows of which are as dark as pure black, oppoſed to the contrary extreme of brightneſs, can make them.

If to theſe different manners we add one more, that in which a ſilver-grey or pearly tint is predominant, I believe every kind of harmony that can be produced by colours will be comprehended. One of the greateſt examples in this mode is the famous marriage at Cana, in St. George's Church at Venice, where the ſky, which makes a very conſiderable part of the picture, is of the lighteſt blue colour, and the clouds perfectly white, the reſt of the picture is in the ſame key, wrought from this high pitch. We ſee likewiſe many pictures of Guido in this tint; and indeed thoſe that are ſo, are in his beſt manner. Female figures, angels and children, were the ſubjects in which Guido more particularly ſucceeded; and to ſuch, the cleanneſs and neatneſs of this tint perfectly correſponds, and contributes not a little to that exquiſite beauty and delicacy which ſo much diſtinguiſhes his works. To ſee this ſtile in perfection, we muſt again have recourſe to the Dutch ſchool, particularly to the works of the younger Vandevelde, and the younger Teniers, whoſe pictures are valued by the connoiſſeurs in proportion as they poſſeſs this excellence of a ſilver tint. Which of theſe different ſtiles ought to be preferred, ſo as to meet every man's idea, would be difficult to determine, from the predilection which every man has to that mode, which is practiſed by the ſchool in which he has been educated; but if any pre-eminence is to be given, it muſt be to that manner which ſtands in the higheſt eſtimation with mankind in general, and that is the Venetian, or rather the manner of Titian, which, ſimply conſidered as producing an effect of colours, will certainly eclipſe, with its ſplendor, whatever is brought into competition with it: But, as I hinted before, if female delicacy and beauty be the principal object of the Painter's aim, the purity and clearneſs of the tint of Guido will correſpond better, and more contribute to produce it than even the glowing tint of Titian.

The rarity of excellence in any of theſe ſtiles of colouring ſufficiently ſhews the difficulty of ſucceeding in them: It may be worth the Artiſt's attention, while he is in this purſuit, particularly to guard againſt thoſe errors which ſeem to be annexed to or thinly divided from their neighbouring excellence; thus, when he is endeavouring

deavouring to acquire the Roman ſtile, without great care, he falls into a hard and dry manner. The flowery colouring is nearly allied to the gaudy effect of fan-painting. The ſimplicity of the Bolognian ſtile requires the niceſt hand to preſerve it from inſipidity. That of Titian, which may be called the Golden Manner, when unſkilfully managed, becomes what the Painters call Foxy; and the ſilver degenerates into the leaden and heavy manner. All of them, to be perfect in their way, will not bear any union with each other; if they are not diſtinctly ſeparated, the effect of the picture will be feeble and inſipid, without any mark or diſtinguiſhed character. R.

NOTE XLIV. Verse 538.

*On that high-finiſh'd form let paint beſtow*
*Her midnight-ſhadow, her meridian glow.*

It is indeed a rule adopted by many Painters to admit in no part of the back-ground, or on any object in the picture, ſhadows of equal ſtrength with thoſe which are employed on the principal figure; but this produces a falſe repreſentation. With deference to our Author, to have the ſtrong light and ſhadow there alone, is not to produce the beſt natural effect; nor is it authoriſed by the practiſe of thoſe Painters who are moſt diſtinguiſhed for harmony of colouring: A conduct, therefore, totally contrary to this is abſolutely neceſſary, that the ſame ſtrength, the ſame tone of colour, ſhould be diffuſed over the whole picture.

I am no enemy to dark ſhadows; the general deficiency to be obſerved in the works of the Painters of the laſt age, as well as indeed of many of the preſent, is a feebleneſs of effect; they ſeem to be too much afraid of thoſe *midnight* ſhadows, which alone give the power of nature, and without which a picture will indeed appear like one wholly wanting ſolidity and ſtrength. The lighteſt and gayeſt ſtile requires this foil to give it force and brilliancy.

There is another fault prevalent in the more modern Painters, which is the predominance of a grey leaden colour over the whole picture; this is more particularly to be remarked when their works hang in the ſame room with pictures well and powerfully coloured. Theſe two deficiencies, the want of ſtrength, and the want of mellowneſs or warmth, is often imputed to the want of materials,

as if we had not ſuch good colours as thoſe Painters whoſe works we ſo much admire. R.

NOTE XLV. VERSE 579.

*Know he that well begins has half atchiev'd*
*His deſtin'd work* ———

Thoſe maſters are the beſt models to begin with who have the feweſt faults, and who are the moſt regular in the conduct of their work. The firſt ſtudies ought rather to be made on their performances than on the productions of the excentric Genius: Where ſtriking beauties are mixed with great defects, the ſtudent will be in danger of miſtaking blemiſhes for beauties, and perhaps the beauties may be ſuch as he is not advanced enough to attempt. R.

NOTE XLVI. VERSE 584.

——— *his erroneous lines*
*Will to the ſoul that poiſon rank convey,*
*Which life's beſt length ſhall fail to purge away.*

Taſte will be unavoidably regulated by what is continually before the eyes. It were therefore well if young ſtudents could be debarred the ſight of any works that were not free from groſs faults till they had well formed, and, as I may ſay, hardened their judgment: they might then be permitted to look about them, not only without fear of vitiating their taſte, but even with advantage, and would often find great ingenuity and extraordinary invention in works which are under the influence of a bad taſte. R.

NOTE XLVII. VERSE 601.

*As ſurely charms that voluntary ſtile,*
*Which careleſs plays and ſeems to mock at toil.*

This appearance of eaſe and facility may be called the Grace or Genius of the mechanical or executive part of the art. There is undoubtedly ſomething faſcinating in ſeeing that done with careleſs eaſe, which others do with laborious difficulty: the ſpectator unavoidably,

unavoidably, by a kind of natural inſtinct, feels that general animation with which the hand of the Artiſt ſeems to be inſpired.

Of all Painters Rubens appears to claim the firſt rank for facility both in the invention and in the execution of his work; it makes ſo great a part of his excellence, that take it away, and half at leaſt of his reputation will go with it. R.

## NOTE XLVIII. Verse 617.

*The eye each obvious error ſwift deſcries,*
*Hold then the compaſs only in the eyes.*

A Painter who relies on his compaſs, leans on a prop which will not ſupport him: there are few parts of his figures but what are fore-ſhortened more or leſs, and cannot, therefore, be drawn or corrected by meaſures. Though he begins his ſtudies with the compaſs in his hand as we learn a dead language by Grammar, yet, after a certain time, they are both flung aſide, and in their place a kind of mechanical correctneſs of the eye and ear is ſubſtituted, which operates without any conſcious effort of the mind. R.

## NOTE XLIX. Verse 620.

*Give to the dictates of the learn'd reſpect.*

There are few ſpectators of a Painter's work, learned or unlearned, who, if they can be induced to ſpeak their real ſenſations, would not be profitable to the Artiſt. The only opinions of which no uſe can be made, are thoſe of half-learned connoiſſeurs, who have quitted Nature and have not acquired Art. That ſame ſagacity which makes a man excel in his profeſſion muſt aſſiſt him in the proper uſe to be made of the judgment of the learned, and the opinions of the vulgar. Of many things the vulgar are as competent judges as the moſt learned connoiſſeur; of the portrait, for inſtance, of an animal; or, perhaps, of the truth of the repreſentations of ſome vulgar paſſions.

It muſt be expected that the untaught vulgar will carry with them the ſame want of right taſte in the judgment they make of the effect or character in a picture as they do in life, and prefer a ſtrutting figure and gaudy colours to the grandeur of ſimplicity; but if this ſame vulgar, or even an infant, miſtook for dirt what

was intended to be a ſhade, it may be apprehended the ſhadow was not the true colour of nature, with almoſt as much certainty as if the obſervation had been made by the moſt able connoiſſeur. R.

NOTE L. VERSE 703.

*Know that ere perfect taſte matures the mind,*
*Or perfect practice to that taſte be join'd.*

However admirable his taſte may be, he is but half a Painter who can only conceive his ſubject, and is without knowledge of the mechanical part of his art; as on the other ſide his ſkill may be ſaid to be thrown away, who has employed his colours on ſubjects that create no intereſt from their beauty, their character, or expreſſion. One part often abſorbs the whole mind to the neglect of the reſt; the young ſtudents, whilſt at Rome, ſtudying the works of Michael Angelo and Raffaelle, are apt to loſe all reliſh for any kind of excellence, except what is found in their works; Perhaps going afterwards to Venice they may be induced to think there are other things required, and that nothing but the moſt ſuperlative excellence in deſign, character, and dignity of ſtile, can atone for a deficiency in the ornamental graces of the art. Excellence muſt of courſe be rare; and one of the cauſes of its rarity, is the neceſſity of uniting qualities which in their nature are contrary to each other; and yet no approaches can be made towards perfection without it. Every art or profeſſion requires this union of contrary qualities, like the harmony of colouring, which is produced by an oppoſition of hot and cold hues. The Poet and the Painter muſt unite to the warmth that accompanies a poetical imagination, patience and perſeverance; the one in counting ſyllables and toiling for a rhyme, and the other in labouring the minute parts and finiſhing the detail of his works, in order to produce the great effect he deſires: They muſt both poſſeſs a comprehenſive mind that takes in the whole at one view, and at the ſame time an accuracy of eye or mind that diſtinguiſhes between two things that, to an ordinary ſpectator, appear the ſame, whether this conſiſts in tints or words, or the nice diſcrimination on which expreſſion and elegance depends. R.

NOTE

## NOTE LI. Verse 715.

*While free from prejudice your active eye*
*Preserves its first unsullied purity.*

Prejudice is generally used in a bad sense, to imply a predilection, not founded on reason or nature, in favour of a particular master, or a particular manner, and therefore to be opposed with all our force; but totally to eradicate in advanced age what has so much assisted us in our youth, is a point to which we cannot hope to arrive; the difficulty of conquering this prejudice is to be considered in the number of those causes which makes excellence so very rare.

Whoever would make a rapid progress in any art or science, must begin by having great confidence in, and even prejudice in favour of, his instructor; but to continue to think him infallible, would be continuing for ever in a state of infancy.

It is impossible to draw a line when the Artist shall begin to dare to examine and criticise the works of his master, or of the greatest master-pieces of art; we can only say, that it will be gradual. In proportion as the scholar learns to analyse the excellence of the master he esteems; in proportion as he comes *exactly* to distinguish in what that excellence consists, and refer it to some precise rule and fixed standard, in that proportion he becomes free. When he has once laid hold of their *principle*, he will see when they deviate from it, or fail to come up to it; so that it is in reality through his extreme admiration of, and blind deference to, these Masters, (without which he never would have employed an intense application to discover the rule and scheme of their work) that he is enabled, if I may use the expression, to emancipate himself, even to get above them, and to become the judge of those of whom he was at first the humble disciple. R.

## NOTE LII. Verse 721.

*When duly taught each geometric rule,*
*Approach with awful step the Grecian school.*

The first business of the student is to be able to give a true representation of whatever object presents itself, just as it appears to the

the eye, ſo as to amount to a deception, and the geometric rules of perſpective are included in this ſtudy; this is the language of the art, which appears the more neceſſary to be taught early, from the natural repugnance which the mind has to ſuch mechanical labour after it has acquired a reliſh for its higher departments.

The next ſtep is to acquire a knowledge of the beauty of Form; for this purpoſe he is recommended to the ſtudy of the Grecian Sculpture; and for compoſition, colouring, and expreſſion, to the great works at Rome, Venice, Parma, and Bologna; he begins now to look for thoſe excellencies which addreſs themſelves to the imagination, and conſiders deception as a ſcaffolding to be now thrown aſide, as of no importance to this finiſhed idea of the art.

R.

NOTE LIII. VERSE 725.

*No reſt, no pauſe, till all her graces known,*
*A happy habit makes each grace your own.*

To acquire this excellence, ſomething more is required than meaſuring ſtatues or copying pictures.

I am confident the works of the antient ſculptors were produced, not by meaſuring, but in conſequence of that correctneſs of eye which they had acquired by long habit, which ſerved them at all times, and on all occaſions, when the compaſs would fail: There is no reaſon why the eye ſhould not be capable of acquiring equal preciſion and exactneſs with the organs of hearing or ſpeaking. We know that an infant, who has learned its language by habit, will ſometimes correct the moſt learned grammarian who has been taught by rule only: The idiom, which is the peculiarity of language, and that in which its native grace is ſeated, can be learned by habit alone.

To poſſeſs this perfect habit, the ſame conduct is neceſſary in art as in language, that it ſhould be begun early, whilſt the organs are pliable and impreſſions are eaſily taken, and that we ſhould accuſtom ourſelves, whilſt this habit is forming, to ſee beauty only, and avoid as much as poſſible deformity or what is incorrect: Whatever is got this way may be ſaid to be properly made your own, it becomes a part of yourſelf, and operates unperceived. The mind acquires

acquires by ſuch exerciſe a kind of inſtinctive rectitude which ſuperſedes all rules. R.

## NOTE LIV. Verse 733.

*See Raphael there his forms celeſtial trace,*
*Unrivall'd ſovereign of the realms of grace.*

The pre-eminence which Freſnoy has given to thoſe three great Painters, Raffaelle, Michael Angelo, and Julio Romano, ſufficiently points out to us what ought to be the chief object of our purſuit. Tho' two of them were either totally ignorant or never practiſed any of thoſe graces of the art which proceed from the management of colours or the diſpoſition of light and ſhadow; and the other (Raffaelle) was far from being eminently ſkilful in theſe particulars, yet they all juſtly deſerve that high rank in which Freſnoy has placed them; Michael Angelo, for the grandeur and ſublimity of his characters, as well as for his profound knowledge of deſign; Raffaelle, for the judicious arrangement of his materials, for the grace, the dignity, and expreſſion of his characters; and Julio Romano, for poſſeſſing the true poetical genius of painting, perhaps, to a higher degree than any other Painter whatever.

In heroic ſubjects it will not, I hope, appear too great refinement of criticiſm to ſay, that the want of naturalneſs or deception of the art, which gives to an inferior ſtile its whole value, is no material diſadvantage: The Hours, for inſtance, as repreſented by Julio Romano, giving provender to the horſes of the Sun, would not ſtrike the imagination more forcibly from their being coloured with the pencil of Rubens, tho' he would have repreſented them more naturally; but might he not poſſibly, by that very act, have brought them down from their celeſtial ſtate to the rank of mere terreſtrial animals? In theſe things, however, I admit there will always be a degree of uncertainty: Who knows that Julio Romano, if he had poſſeſſed the art and practice of colouring like Rubens, would not have given to it ſome taſte of poetical grandeur not yet attained to?

The ſame familiar naturalneſs would be equally an imperfection in characters which are to be repreſented as demi-gods, or ſomething above humanity.

Tho'

Tho' it would be far from an addition to the merit of thoſe two great Painters to have made their works deceptions, yet there can be no reaſon why they might not, in ſome degree, and with a judicious caution and ſelection, have availed themſelves of many excellencies which are found in the Venetian, Flemiſh, and even Dutch ſchools, and which have been inculcated in this Poem.—— There are ſome of them which are not in abſolute contradiction to any ſtile: The happy diſpoſition, for inſtance, of light and ſhade; the preſervation of breadth in the maſſes of colours; the union of theſe with their ground; and the harmony ariſing from a due mixture of hot and cold hues, with many other excellencies, not inſeparably connected with that individuality which produces deception, would ſurely not counteract the effect of the grand ſtile; they would only contribute to the eaſe of the ſpectator, by making the vehicle pleaſing by which ideas are conveyed to the mind, which otherwiſe might be perplexed and bewildered with a confuſed aſſemblage of objects; it would add a certain degree of grace and ſweetneſs to ſtrength and grandeur. Tho' the excellencies of thoſe two great Painters are of ſuch tranſcendency as to make us overlook their deficiency, yet a ſubdued attention to theſe inferior excellencies muſt be added to complete the idea of a perfect Painter.

Deception, which is ſo often recommended by writers on the theory of painting, inſtead of advancing the art, is in reality carrying it back to its infant ſtate; the firſt eſſays of Painting were certainly nothing but mere imitation of individual objects, and when this amounted to a deception, the Artiſt had accompliſhed his purpoſe.

And here I muſt obſerve, that the arts of Painting and Poetry ſeem to have no kind of reſemblance in their early ſtages: The firſt, or, at leaſt, the ſecond ſtage of Poetry in every nation is the farthеſt removed poſſible from common life: Every thing is of the marvellous kind; it treats only of heroes, wars, ghoſts, inchantments, and transformations. The Poet could not expect to ſeize and captivate the attention, if he related only common occurrences, ſuch as every day produced; whereas the Painter exhibited what then appeared a great effort of art, by merely giving the appearance of relief to a flat ſuperficies, however unintereſting in itſelf that object might be; but this ſoon ſatiating, the ſame entertainment

ment was required from Painting which had been experienced in Poetry. The mind and the imagination were to be ſatisfied, and required to be amuſed and delighted as well as the eye; and when the art proceeded to a ſtill higher degree of excellence, it was then found that this deception not only did not aſſiſt, but even in a certain degree counteracted the flight of imagination; hence proceeded the Roman ſchool, and it is from hence that Raffaelle, Michael Angelo, and Julio Romano ſtand in that pre-eminence of rank in which Freſnoy has juſtly placed them. R.

## NOTE LV. VERSE 747.

*Bright, beyond all the reſt, Correggio flings*
*His ample lights, and round them gently brings*
*The mingling ſhade.* ———————

The excellency of Correggio's manner has juſtly been admired by all ſucceeding Painters. This manner is in direct oppoſition to what is called the dry and hard manner which preceded him.

His colour, and his mode of finiſhing, approach nearer to perfection than thoſe of any other Painter; the gliding motion of his outline, and the ſweetneſs with which it melts into the ground; the cleanneſs and tranſparency of his colouring, which ſtop at that exact medium in which the purity and perfection of taſte lies, leave nothing to be wiſhed for. Barochio, tho', upon the whole, one of his moſt ſucceſsful imitators, yet ſometimes, in endeavouring at cleanneſs or brilliancy of tint, overſhot the mark, and falls under the criticiſm that was made on an antient Painter, that his figures looked as if they fed upon roſes. R.

## NOTE LVI. VERSE 767.

*Yet more than theſe to meditation's eyes,*
*Great Nature's ſelf redundantly ſupplies.*

Freſnoy, with great propriety, begins and finiſhes his Poem with recommending the ſtudy of Nature.

This is in reality the beginning and the end of Theory: It is in Nature only we can find that Beauty which is the great object of our ſearch, it can be found no where elſe; we can no more form any idea of Beauty ſuperior to Nature than we can form an idea of a

ſixth

ſixth ſenſe, or any other excellence out of the limits of the human mind; we are forced to confine our conception even of heaven itſelf and its inhabitants to what we ſee in this world; even the Supreme Being, if he is repreſented at all, the Painter has no other way of repreſenting than by reverſing the decree of the inſpired Lawgiver, and making God after his own image.

Nothing can be ſo unphiloſophical as a ſuppoſition that we can form any idea of beauty or excellence out of or beyond Nature, which is and muſt be the fountain-head from whence all our ideas muſt be derived.

This being acknowledged, it muſt follow, of courſe, that all the rules which this theory, or any other, teaches, can be no more than teaching the art of *ſeeing* Nature. The rules of Art are formed on the various works of thoſe who have ſtudied Nature the moſt ſucceſsfully: by this advantage of obſerving the various manners in which various minds have contemplated her works, the artiſt enlarges his own views, and is taught to look for and ſee what would otherwiſe have eſcaped his obſervation.

It is to be remarked, that there are two modes of imitating nature; one of which refers to the ſenſations of the mind for its truth, and the other to the eye.

Some ſchools, ſuch as the Roman and Florentine, appear to have addreſſed themſelves principally to the mind; others ſolely to the eye, ſuch as the Venetian in the inſtances of Paul Veroneſe and Tintoret; others again have endeavoured to unite both, by joining the elegance and grace of ornament with the ſtrength and vigour of deſign; ſuch are the ſchools of Bologna and Parma.

All thoſe ſchools are equally to be conſidered as followers of Nature: He who produces a work, analogous to the mind or imagination of man, is as natural a Painter as he whoſe works are calculated to delight the eye; the works of Michael Angelo or Julio Romano, in this ſenſe, may be ſaid to be as natural as thoſe of the Dutch Painters. The ſtudy, therefore, of the nature or affections of the mind is as neceſſary to the theory of the higher department of the art, as the knowledge of what will be pleaſing or offenſive to the eye, is to the lower ſtile.

What relates to the mind or imagination, ſuch as Invention, Character, Expreſſion, Grace, or Grandeur, certainly cannot be taught by rules; little more can be done than pointing out where they

they are to be found: it is a part which belongs to general education, and will operate in proportion to the cultivation of the mind of the Artiſt.

The greater part of the rules in this Poem are, therefore, neceſſarily confined to what relates to the eye; and it may be remarked, that none of thoſe rules make any pretenſions towards improving Nature, or going contrary to her work; their tendency is merely to ſhew what is truly Nature.

Thus, for inſtance, a flowing outline is recommended, becauſe Beauty (which alone is Nature) cannot be produced without it; old age or leanneſs produces ſtraight lines; corpulency round lines; but in a ſtate of health, accompanying youth, the outlines are waving, flowing, and ſerpentine: Thus again, if we are told to avoid the chalk, the brick, or the leaden colour, it is becauſe real fleſh never partakes of thoſe hues, tho' ill-coloured pictures are always inclinable to one or other of thoſe defects.

Rules are to be conſidered likewiſe as fences placed only where treſpaſs is expected; and are particularly enforced in proportion as peculiar faults or defects are prevalent at the time, or age, in which they are delivered; for what may be proper ſtrongly to recommend or enforce in one age, may not with equal propriety be ſo much laboured in another, when it may be the faſhion for Artiſts to run into the contrary extreme, proceeding from prejudice to a manner adopted by ſome favourite Painter then in vogue.

When it is recommended to preſerve a breadth of colour or of light, it is not intended that the Artiſt is to work broader than Nature; but this leſſon is inſiſted on becauſe we know, from experience, that the contrary is a fault which Artiſts are apt to be guilty of; who, when they are examining and finiſhing the detail, neglect or forget that breadth which is obſervable only when the eye takes in the effect of the whole.

Thus again, we recommend to paint ſoft and tender, to make a harmony and union of colouring; and, for this end, that all the ſhadows ſhall be nearly of the ſame colour. The reaſon of theſe precepts being at all enforced, proceeds from the diſpoſition which Artiſts have to paint harder than Nature, to make the outline more cutting againſt the ground, and to have leſs harmony and union than is found in Nature, preſerving the ſame brightneſs of colour in the ſhadows as are ſeen in the lights: both theſe falſe

manners

manners of repreſenting Nature were the practice of the Painters when the art was in its infancy, and would be the practice now of every ſtudent who was left to himſelf, and had never been taught the art of ſeeing Nature."

There are other rules which may be ſaid not ſo much to relate to the objects repreſented as to the eye; but the truth of theſe are as much fixed in Nature as the others, and proceed from the neceſſity there is that the work ſhould be ſeen with eaſe and ſatisfaction; to this end are all the rules that relate to grouping and the diſpoſition of light and ſhade.

With regard to precepts about *moderation*, and avoiding extremes, little is to be drawn from them: The rule would be too minute that had any exactneſs at all: a multiplicity of exceptions would ariſe, ſo that the teacher would be for ever ſaying too much, and yet never enough: When a ſtudent is inſtructed to mark with preciſion every part of his figure, whether it be naked, or in drapery, he probably becomes hard; if, on the contrary, he is told to paint the moſt tenderly, poſſibly he becomes inſipid. But among extremes ſome are more tolerable than others; of the two extremes I have juſt mentioned, the hard manner is the moſt pardonable, as it carries with it an air of learning, as if the Artiſt knew with preciſion the true form of Nature, though he had rendered it with too heavy a hand.

In every part of the human figure, when not ſpoiled by too great corpulency, will be found this diſtinctneſs, the parts never appearing uncertain or confuſed, or, as a Muſician would ſay, ſlurred; and all theſe ſmaller parts which are comprehended in the larger compartment are ſtill to be there, however tenderly marked.

To conclude. In all minute, detailed, and practical excellence, *general* precepts muſt be either deficient or unneceſſary: For the rule is not known, nor is it indeed to any purpoſe a rule, if it be neceſſary to inculcate it on every occaſion. R.

## NOTE LVII. VERSE 772.

*Whence Art, by Practice, to Perfection ſoars.*

After this the Poet ſays, that he paſſes over in ſilence many things which will be more amply treated in his Commentary.

"Multa ſuperſileo quæ Commentaria dicent."

But

But as he never lived to write that Commentary, his tranſlator has taken the liberty to paſs over this line in ſilence alſo. M.

## NOTE LVIII. Verse 775.

*What time the Pride of Bourbon urg'd his way*, &c.

Du Piles, and after him Dryden, called this Hero Louis XIII. but the later French Editor, whom I have before quoted, will needs have him to be the XIVth. His note is as follows: "At the acceſſion of Louis XIV. Du Freſnoy had been ten years at Rome, therefore the epoch, marked by the Poet, falls probably upon the firſt years of that Prince; that is to ſay, upon the years 1643 or 1644. The thunders which he darts on the Alps, allude to the ſucceſſes of our arms in the Milaneſe, and in Piedmont; and the Alcides, who is born again in France for the defence of his country, is the conqueror of Rocroy, the young Duke of Anguien, afterwards called Le Grand Condé." I am apt to ſuſpect that all this fine criticiſm is falſe, though I do not think it worth while to controvert it. Whether the Poet meant to compliment Louis XIII. or the little boy that ſucceeded him, (for he was only ſix years old in the year 1644) he was guilty of groſs flattery. It is impoſſible, however, from the conſtruction of the ſentence, that Lodovicus Borbonidum Decus, & Gallicus Alcides, could mean any more than one identical perſon; and conſequently the Editor's notion concerning the Grand Condé is indiſputably falſe. I have, therefore, taken the whole paſſage in the ſame ſenſe that Du Piles did; and have alſo, like him, uſed the Poet's phraſe of the *Spaniſh Lion* in the concluding line, rather than that of the Spaniſh Geryon, to which Mr. Dryden has transformed him: His reaſon, I ſuppoſe, for doing this was, that the monſter Geryon was of Spaniſh extraction, and the Nemean Lion, which Hercules killed, was of Peloponneſus; but we are told by Martial*, that there was a fountain in Spain called Nemea, which, perhaps, led Freſnoy aſtray in this paſſage. However this be, Hercules killed ſo many lions, beſides that which conſtituted the firſt of his twelve labours, that either he,

* Avidam rigens Dircenna placabit ſitim
Et *Nemea* quæ vincit nives. *Mart.* lib. i. *Epig.* 50. *de Hiſp. loc.*

he, or at leaſt ſome one of his numerous nameſakes, may well be ſuppoſed to have killed one in Spain. Geryon is deſcribed by all the Poets as a man with three heads, and therefore could not well have been called a Lion by Freſnoy; neither does the plural *Ora* mean any more than the *Jaws* of a ſingle beaſt. So Lucan, lib. iv. ver. 739.

Quippe ubi non Sonipes motus clangore tubarum
Saxa quatit pulſu, rigidos vexantia frænos
Ora terens ——————— M.

## NOTE LIX. Verse 785.

*But mark the Proteus Policy of State.*

If this tranſlation ſhould live as many years as the original has done already, which, by its being printed with that original, and illuſtrated by ſuch a Commentator, is a thing not impoſſible, it may not be amiſs, in order to prevent an hallucination of ſome future critic, ſimilar to that of the French Editor mentioned in the laſt note, to conclude with a memorandum that the tranſlation was finiſhed, and theſe occaſional verſes added, in the year 1781; leaving, however, the political ſentiments, which they expreſs, to be approved or condemned by him, as the annals of the time (written at a period diſtant enough for hiſtory to become impartial) may determine his judgment. M.

END OF THE NOTES.

# TABLE
## OF THE
# RULES

**The Precepts which Sir JOSHUA REYNOLDS has illuſtrated are marked in the following Table with one or more Aſteriſks, according to the Number of his Notes.**

A

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# APPENDIX.

The following little piece has been conſtantly annexed to M. Du Fresnoy's Poem. It is here given from the former Editions; but the liberty has been taken of making ſome alterations in the Verſion, which, when compared with the Original in French, appeared either to be done very careleſly by Mr. Dryden, or (what is more probable) to be the work of ſome inferior hand which he employed on the occaſion.

# THE

# SENTIMENTS

OF

# CHARLES ALPHONSE DU FRESNOY,

ON THE WORKS OF THE

Principal and beſt PAINTERS of the two laſt Ages.

# THE SENTIMENTS OF CHARLES ALPHONSE DU FRESNOY, ON THE WORKS OF THE Principal and beſt PAINTERS of the two laſt Ages.

PAINTING was in its perfection amongſt the Greeks. The principal ſchools were at Sycion, afterwards at Rhodes, at Athens, and at Corinth, and at laſt in Rome. Wars and Luxury having overthrown the Roman Empire, it was totally extinguiſhed, together with all the noble Arts, the ſtudies of Humanity, and the other Sciences.

It began to appear again in the year 1450, amongſt ſome Painters of Florence, of which DOMENICO GHIRLANDAIO was one, who was Maſter to Michael Angelo, and had ſome kind of reputation, though his manner was Gothic, and very dry.

MICHAEL

MICHAEL ANGELO, his Diſciple, flouriſhed in the times of Julius II. Leo X. and of ſeven ſucceſſive Popes. He was a Painter, a Sculptor, and an Architect, both civil and military. The choice which he made of his attitudes was not always beautiful or pleaſing; his guſto of deſign was not the fineſt, nor his outlines the moſt elegant; the folds of his draperies, and the ornaments of his habits, were neither noble nor graceful. He was not a little fantaſtical and extravagant in his compoſitions; he was bold, even to raſhneſs, in taking liberties againſt the rules of Perſpective; his colouring is not over true, or very pleaſant: He knew not the artifice of light and ſhadow; but he deſigned more learnedly, and better underſtood all the knittings of the bones, and the office and ſituation of the muſcles, than any of the modern Painters. There appears a certain air of greatneſs and ſeverity in his figures; in both which he has oftentimes ſucceeded. But above the reſt of his excellencies, was his wonderful ſkill in Architecture, wherein he has not only ſurpaſſed all the moderns, but even the antients alſo; the St. Peter's of Rome, the St. John's of Florence, the Capitol, the Palazzo Farneſe, and his own Houſe, are ſufficient teſtimonies of it. His diſciples were, Marcello Venuſti, Il Roſſo, Georgio Vaſari, Fra. Baſtiano, (who commonly painted for him) and many other Florentines.

PIETRO

PIETRO PERUGINO deſigned with ſufficient knowledge of Nature; but he is dry, and his manner little. His Diſciple was

RAPHAEL SANTIO, who was born on Good-Friday, in the year 1483, and died on Good-Friday, in the year 1520; ſo that he lived only thirty-ſeven years compleat. He ſurpaſſed all modern Painters, becauſe he poſſeſſed more of the excellent parts of Painting than any other; and it is believed that he equalled the antients, excepting only that he deſigned not naked bodies with ſo much learning as Michael Angelo; but his guſto of deſign is purer, and much better. He painted not with ſo good, ſo full, and ſo graceful a manner as Correggio; nor has he any thing of the contraſt of light and ſhadow, or ſo ſtrong and free a colouring as Titian; but he had a better diſpoſition in his pieces, without compariſon, than either Titian, Correggio, Michael Angelo, or all the reſt of the ſucceeding Painters to our days. His choice of attitudes, of heads, of ornaments, the arrangement of his drapery, his manner of deſigning, his variety, his contraſt, his expreſſion, were beautiful in perfection; but above all, he poſſeſſed the Graces in ſo advantageous a manner, that he has never ſince been equalled by any other. There are Portraits (or ſingle figures) of his, which are well executed. He was an admirable Architect. He was handſome, well-made, civil and good natured,

never

never refuſing to teach another what he knew himſelf. He had many ſcholars; amongſt others, Julio Romano, Polydore, Gaudenzio, Giovanni d'Udine, and Michael Coxis. His Graver was Mark Antonio, whoſe prints are admirable for the correctneſs of their outlines.

JULIO ROMANO was the moſt excellent of all Raphael's Diſciples: He had conceptions which were more extraordinary, more profound, and more elevated than even his Maſter himſelf; he was alſo a great Architect; his guſto was pure and exquiſite. He was a great imitator of the antients, giving a clear teſtimony in all his productions, that he was deſirous to reſtore to practice the ſame forms and fabrics which were antient. He had the good fortune to find great perſons, who committed to him the care of edifices, veſtibules, and porticoes, all tetraſtyles, xiſtes, theatres, and ſuch other places as are not now in uſe. He was wonderful in his choice of attitudes. His manner was drier and harder than any of Raphael's ſchool. He did not exactly underſtand either light and ſhadow, or colouring. He is frequently harſh and ungraceful; the folds of his draperies are neither beautiful nor great, eaſy nor natural, but all of them imaginary, and too like the habits of fantaſtical comedians. He was well verſed in polite learning. His Diſciples were Pirro Ligorio, (who was admirable for antique buildings, as towns, temples, tombs, and trophies,

trophies, and the ſituation of antient edifices) Æneas Vico, Bonaſone, Georgio Mantuano, and others.

POLYDORE, a Diſciple of Raphael, deſigned admirably well as to the practical part, having a particular genius for freezes, as we may ſee by thoſe of white and black, which he has painted at Rome. He imitated the Antients, but his manner was greater than that of Julio Romano; nevertheleſs Julio ſeems to be the truer. Some admirable groups are ſeen in his works, and ſuch as are not elſewhere to be found. He coloured very ſeldom, and made landſcapes in a tolerably good taſte.

GIO. BELLINO, one of the firſt who was of any conſideration at Venice, painted very drily, according to the manner of his time. He was very knowing both in Architecture and Perſpective. He was Titian's firſt Maſter; which may eaſily be obſerved in the earlier works of that noble Diſciple; in which we may remark that propriety of colours which his Maſter has obſerved.

About this time GEORGIONE, the cotemporary of Titian, came to excel in portraits, and alſo in greater works. He firſt began to make choice of glowing and agreeable colours; the perfection and entire harmony of which were afterwards to be found in Titian's pictures. He dreſſed his figures wonderfully well: And it may be truly ſaid, that but for him, Titian had never arrived at that height

height of perfection, which proceeded from the rivalſhip and jealouſy which prevailed between them.

TITIAN was one of the greateſt colouriſts ever known: He deſigned with much more eaſe and practice than Georgione. There are to be ſeen women and children of his hand, which are admirable both for deſign and colouring; the guſto of them is delicate, charming, and noble, with a certain pleaſing negligence in their head-dreſſes, draperies, and ornaments, which are wholly peculiar to himſelf. As for the figures of men, he has deſigned them but moderately well: There are even ſome of his draperies which are mean, and in a little taſte. His Painting is wonderfully glowing, ſweet, and delicate. He drew portraits, which were extremely noble; the attitudes of them being very graceful, grave, diverſified, and adorned after a very becoming faſhion. No man ever painted landſcape in ſo great a manner, ſo well coloured, and with ſuch Truth of Nature. For eight or ten years ſpace, he copied, with great labour and exactneſs, whatſoever he undertook; thereby to make himſelf an eaſy way, and to eſtabliſh ſome general maxims for his future conduct. Beſides the excellent guſto which he had in colouring, in which he excelled all mortal men, he perfectly underſtood how to give every thing thoſe touches which were moſt fuitable and proper to them; ſuch

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as diſtinguiſhed them from each other, and which gave the greateſt ſpirit, and the moſt of truth. The pictures which he made in his beginning, and in the declenſion of his age, are of a dry and mean manner. He lived ninety-nine years. His Diſciples were Paulo Veroneſe, Giacomo Tintoret, Giacomo da Ponte Baſſano, and his ſons.

PAULO VERONESE was wonderfully graceful in his airs of women, with great variety of brilliant draperies, and incredible vivacity and eaſe; nevertheleſs his compoſition is ſometimes improper, and his deſign incorrect: but his colouring, and whatſoever depends on it, is ſo very charming in his pictures, that it ſurprizes at the firſt ſight, and makes us totally forget thoſe other qualities in which he fails.

TINTORET was the Diſciple of Titian; great in deſign and practice, but ſometimes alſo greatly extravagant. He had an admirable genius for Painting, but not ſo great an affection for his art, or patience in the executive part of it, as he had fire and vivacity of Nature. He yet has made pictures not inferior in beauty to thoſe of Titian. His compoſition and decorations are for the moſt part rude, and his outlines are incorrect; but his colouring, and all that depends upon it, is admirable.

The BASSANS had a more mean and poor guſto in Painting than Tintoret, and their deſigns were alſo leſs correct than his. They had indeed an excellent

cellent manner of colouring, and have touched all kinds of animals with an admirable hand; but were notoriouſly imperfect in compoſition and deſign.

CORREGGIO painted at Parma two large cupola's in freſco, and ſome altar-pieces. This Artiſt ſtruck out certain natural and unaffected graces for his Madonna's, his Saints, and little Children, which were peculiar to himſelf. His manner, deſign, and execution are all very great, but yet without correctneſs. He had a moſt free and delightful pencil; and it is to be acknowledged, that he painted with a ſtrength, relief, ſweetneſs, and vivacity of colouring, which nothing ever exceeded. He underſtood how to diſtribute his lights in ſuch a manner, as was wholly peculiar to himſelf, which gave a great force and great roundneſs to his figures. This manner conſiſts in extending a large light, and then making it loſe itſelf inſenſibly in the dark ſhadowings, which he placed out of the maſſes; and thoſe give them this great relief, without out being able to perceive from whence proceeds ſo much effect, and ſo vaſt a pleaſure to the ſight. It appears, that in this part the reſt of the Lombard School copied him. He had no great choice of graceful attitudes, or diſtribution of beautiful groups. His deſign oftentimes appears lame, and his poſitions are not well choſen: The look of his figures is often unpleaſing; but his manner of deſigning heads, hands, feet, and other parts, is very great,

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and well deſerves our imitation. In the conduct and finiſhing of a picture, he has done wonders; for he painted with ſo much union, that his greateſt works ſeem to have been finiſhed in the compaſs of one day; and appear as if we ſaw them in a looking-glaſs. His landſcape is equally beautiful with his figures.

At the ſame time with Correggio, lived and flouriſhed PARMEGIANO; who, beſides his great manner of colouring, excelled alſo both in invention and deſign; with a genius full of delicacy and ſpirit, having nothing that was ungraceful in his choice of attitudes, or in the dreſſes of his figures, which we cannot ſay of Correggio; there are pieces of Parmegiano's, very beautiful and correct.

Theſe two Painters laſt mentioned had very good Diſciples, but they are known only to thoſe of their own province; and beſides, there is little to be credited of what his countrymen ſay, for painting is wholly extinguiſhed amongſt them.

I ſay nothing of LEONARDO DA VINCI, becauſe I have ſeen but little of his; though he reſtored the arts at Milan, and had there many Scholars.

LUDOVICO CARRACHE, the Couſin German of Hannibal and Auguſtino, ſtudied at Parma after Correggio; and excelled in deſign and colouring, with a grace and clearneſs, which Guido, the Scholar of Hannibal, afterwards imitated with

great ſucceſs. There are ſome of his pictures to be ſeen, which are very beautiful, and well underſtood. He made his ordinary reſidence at Bologna; and it was he who put the pencil into the hands of Hannibal his Couſin.

HANNIBAL, in a little time, excelled his Maſter in all parts of Painting. He imitated Correggio, Titian, and Raphael, in their different manners as he pleaſed; excepting only, that you ſee not in his pictures the nobleneſs, the graces, and the charms of Raphael; and his outlines are neither ſo pure, nor ſo elegant as his. In all other things he is wonderfully accompliſhed, and of an univerſal genius.

AUGUSTINO, brother to Hannibal, was alſo a very good Painter, and an admirable graver. He had a natural ſon, called ANTONIO, who died at the age of thirty-five; and who, (according to the general opinion) would have ſurpaſſed his uncle Hannibal: For, by what he left behind him, it appears that he was of a more lofty genius.

GUIDO chiefly imitated Ludovico Carrache, yet retained always ſomewhat of the manner which his Maſter Denis Calvert, the Fleming, taught him. This Calvert lived at Bologna, and was competitor and rival to Ludovico Carrache. Guido made the ſame uſe of Albert Durer as Virgil did of old Ennius, borrowed what pleaſed him, and made it afterwards his own; that is, he accommodated what

what was good in Albert to his own manner; which he executed with ſo much gracefulneſs and beauty, that he got more money and reputation in his time than any of his Maſters, and than all the Scholars of the Carraches, tho' they were of greater capacity than himſelf. His heads yield no manner of precedence to thoſe of Raphael.

SISTO BADOLOCCHI deſigned the beſt of all his Diſciples, but he died young.

DOMENICHINO was a very knowing Painter, and very laborious, but of no great natural endowments. It is true, he was profoundly ſkilled in all the parts of Painting, but wanting genius (as I ſaid) he had leſs of nobleneſs in his works than all the reſt who ſtudied in the School of the Carraches.

ALBANI was excellent in all the parts of Painting, and a polite ſcholar.

LANFRANC, a man of a great and ſprightly wit, ſupported his reputation for a long time with an extraordinary guſto of deſign and colouring: But his foundation being only on the practical part, he at length loſt ground in point of correctneſs, ſo that many of his pieces appear extravagant and fantaſtical; and after his deceaſe, the ſchool of the Carraches went daily to decay, in all the parts of Painting.

GIO. VIOLA was very old before he learned landſcape; the knowledge of which was imparted to him by Hannibal Carrache, who took pleaſure

to inſtruct him; ſo that he painted many of that kind, which are wonderfully fine, and well coloured.

If we caſt our eyes towards Germany and the Low Countries, we may there behold ALBERT DURER, LUCAS VAN LEYDEN, HOLBEIN, ALDEGRAVE, &c. who were all cotemporaries. Amongſt theſe, Albert Durer and Holbein were both of them wonderfully knowing, and had certainly been of the firſt form of Painters, had they travelled into Italy; for nothing can be laid to their charge, but only that they had a Gothic guſto. As for Holbein, his execution ſurpaſſed even that of Raphael; and I have ſeen a portrait of his painting, with which one of Titian's could not come in competition.

Amongſt the Flemings, appeared RUBENS, who had, from his birth, a lively, free, noble, and univerſal genius: A genius capable not only of raiſing him to the rank of the antient Painters, but alſo to the higheſt employments in the ſervice of his country; ſo that he was choſen for one of the moſt important embaſſies in our time. His guſto of deſign ſavours ſomewhat more of the Flemiſh than of the beauty of the antique, becauſe he ſtayed not long at Rome. And though we cannot but obſerve in all his Paintings ideas which are great and noble, yet it muſt be confeſſed, that, generally ſpeaking, he deſigned not correctly; but, for all the other parts of Painting, he was as abſolute a

maſter

maſter of them, and poſſeſſed them all as thoroughly as any of his predeceſſors in that noble art. His principal ſtudies were made in Lombardy, after the works of Titian, Paulo Veroneſe, and Tintoret, whoſe cream he has ſkimmed, (if you will allow the phraſe) and extracted from their ſeveral beauties many general maxims and infallible rules which he always followed, and by which he has acquired in his works a greater facility than that of Titian; more of purity, truth, and ſcience than Paulo Veroneſe; and more of majeſty, repoſe, and moderation than Tintoret. To conclude; his manner is ſo ſolid, ſo knowing, and ſo ready, that it may ſeem this rare accompliſhed genius was ſent from heaven to inſtruct mankind in the Art of Painting.

His School was full of admirable Diſciples; amongſt whom VANDYKE was he who beſt comprehended all the rules and general maxims of his Maſter; and who has even excelled him in the delicacy of his carnations, and in his cabinet pieces; but his taſte, in the deſigning part, was nothing better than that of Rubens.

THE

THE

# PREFACE

OF

Mr. DRYDEN

TO HIS

# TRANSLATION,

CONTAINING A PARALLEL BETWEEN

POETRY AND PAINTING.

# PREFACE

It was thought proper to infert in this place the pleafing Preface which Mr. DRYDEN printed before his Tranſlation of M. DU FRESNOY's Poem. There is a charm in that great writer's Proſe peculiar to itſelf; and tho', perhaps, the Parallel between the two Arts, which he has here drawn, be too ſuperficial to ſtand the teſt of ſtrict Criticiſm, yet it will always give pleaſure to Readers of Taſte, even when it fails to ſatisfy their Judgment.

# Mr. DRYDEN's

# PREFACE,

WITH A PARALLEL OF

## POETRY and PAINTING.

IT may be reasonably expected, that I should say something on my behalf, in respect to my present undertaking. First then, the Reader may be pleased to know, that it was not of my own choice that I undertook this work. Many of our most skilful Painters, and other Artists, were pleased to recommend this Author to me, as one who perfectly understood the rules of Painting; who gave the best and most concise instructions for performance, and the surest to inform the judgment of all who loved this noble Art; that they who before were rather fond of it, than knowingly admired it, might defend their inclination by their reason; that they might understand those excellencies which they blindly valued, so as not to be farther

farther impoſed on by bad pieces, and to know when Nature was well imitated by the moſt able Maſters. It is true indeed, and they acknowledge it, that, beſides the rules which are given in this Treatiſe, or which can be given in any other, to make a perfect judgment of good pictures, and to value them more or leſs, when compared with one another, there is farther required a long converſation with the beſt pieces, which are not very frequent either in France or England: yet ſome we have, not only from the hands of Holbein, Rubens, and Vandyke, (one of them admirable for Hiſtory-painting, and the other two for Portraits) but of many Flemiſh Maſters, and thoſe not inconſiderable, though for deſign not equal to the Italians. And of theſe latter alſo, we are not unfurniſhed with ſome pieces of Raphael, Titian, Correggio, Michael Angelo, and others. But to return to my own undertaking of this tranſlation; I freely own that I thought myſelf uncapable of performing it, either to their ſatisfaction, or my own credit. Not but that I underſtood the original Latin, and the French Author perhaps as well as moſt Engliſhmen; but I was not ſufficiently verſed in the terms of art: And therefore thought that many of thoſe perſons, who put this honourable taſk on me, were more able to perform it themſelves, as undoubtedly they were. But they aſſuring me of their aſſiſtance in correcting my faults,

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where I ſpoke improperly, I was encouraged to attempt it, that I might not be wanting in what I could, to ſatisfy the deſires of ſo many Gentlemen who were willing to give the world this uſeful work. They have effectually performed their promiſe to me, and I have been as careful on my ſide to take their advice in all things; ſo that the reader may aſſure himſelf of a tolerable tranſlation; not elegant, for I propoſed not that to myſelf, but familiar, clear, and inſtructive: in any of which parts, if I have failed, the fault lies wholly at my door. In this one particular only, I muſt beg the reader's pardon: The Proſe Tranſlation of the Poem is not free from poetical expreſſions, and I dare not promiſe that ſome of them are not fuſtian, or at leaſt highly metaphorical; but this being a fault in the firſt digeſtion, (that is, the original Latin) was not to be remedied in the ſecond, viz. the Tranſlation; and I may confidently ſay, that whoever had attempted it, muſt have fallen into the ſame inconvenience, or a much greater, that of a falſe verſion. When I undertook this work, I was already engaged in the tranſlation of Virgil, from whom I have borrowed only two months, and am now returning to that which I ought to underſtand better. In the mean time, I beg the reader's pardon for entertaining him ſo long with myſelf: It is an uſual part of ill manners in all Authors, and almoſt in all mankind, to trouble others with

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their buſineſs; and I was ſo ſenſible of it before-hand, that I had not now committed it, unleſs ſome concernments of the readers had been interwoven with my own. But I know not, while I am atoning for one error, if I am not falling into another: For I have been importuned to ſay ſomething farther of this art; and to make ſome obſervations on it, in relation to the likeneſs and agreement which it has with Poetry its Siſter. But before I proceed, it will not be amiſs, if I copy from Bellori (a moſt ingenious author) ſome part of his idea of a Painter, which cannot be unpleaſing, at leaſt to ſuch who are converſant in the philoſophy of Plato; and to avoid tediouſneſs, I will not tranſlate the whole diſcourſe, but take and leave, as I find occaſion.

"God Almighty, in the fabric of the univerſe, firſt contemplated himſelf, and reflected on his own excellencies; from which he drew and conſtituted thoſe firſt forms, which are called Ideas: ſo that every ſpecies which was afterwards expreſſed, was produced from that firſt Idea, forming that wonderful contexture of all created Beings. But the celeſtial Bodies above the moon being incorruptible, and not ſubject to change, remained for ever fair, and in perpetual order. On the contrary, all things which are ſublunary, are ſubject to change, to deformity, and to decay; and though Nature always intends a conſummate beauty in her productions,

tions, yet, through the inequality of the matter, the forms are altered; and in particular, human beauty ſuffers alteration for the worſe, as we ſee to our mortification, in the deformities and diſproportions which are in us. For which reaſon, the artful Painter, and the Sculptor, imitating the Divine Maker, form to themſelves, as well as they are able, a model of the ſuperior beauties; and, reflecting on them, endeavour to correct and amend the common Nature, and to repreſent it as it was firſt created, without fault, either in colour or in lineament.

"This idea, which we may call the Goddeſs of Painting and of Sculpture, deſcends upon the marble and the cloth, and becomes the original of thoſe Arts; and, being meaſured by the compaſs of the intellect, is itſelf the meaſure of the performing hand; and, being animated by the imagination, infuſes life into the image. The idea of the Painter and the Sculptor is undoubtedly that perfect and excellent example of the mind, by imitation of which imagined form, all things are repreſented which fall under human ſight: Such is the definition which is made by Cicero, in his book of the Orator to Brutus. "As therefore in "forms and figures, there is ſomewhat which is "excellent and perfect, to which imagined ſpecies "all things are referred by imitation, which are "the objects of ſight; in like manner we behold

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"the ſpecies of Eloquence in our minds, the "effigies, or actual image of which we ſeek in the "organs of our hearing. This is likewiſe con- "firmed by Proclus, in the Dialogue of Plato, "called Timæus: If, ſays he, you take a man, as "he is made by Nature, and compare him with "another who is the effect of art, the work of "Nature will always appear the leſs beautiful, "becauſe Art is more accurate than Nature."— But Zeuxis, who, from the choice which he made of five virgins, drew that wonderful picture of Helena, which Cicero, in his Orator before-mentioned, ſets before us, as the moſt perfect example of beauty, at the ſame time admoniſhes a Painter to contemplate the ideas of the moſt natural forms; and to make a judicious choice of ſeveral bodies, all of them the moſt elegant which he can find: By which we may plainly underſtand, that he thought it impoſſible to find in any one body all thoſe perfections which he ſought for the accompliſhment of a Helena, becauſe Nature in any individual perſon makes nothing that is perfect in all its parts. For this reaſon Maximus Tyrius alſo ſays, that the image which is taken by a Painter from ſeveral bodies, produces a beauty, which it is impoſſible to find in any ſingle natural body, approaching to the perfection of the faireſt ſtatues. Thus Nature, on this account, is ſo much inferior to Art, that thoſe Artiſts who propoſe to themſelves only the imitation

imitation or likeneſs of ſuch or ſuch a particular perſon, without election of thoſe ideas before-mentioned, have often been reproached for that omiſſion. Demetrius was taxed for being too natural; Dionyſius was alſo blamed for drawing men like us, and was commonly called Ἀνθρωπογράφος, that is, a Painter of Men. In our times, Michael Angelo da Caravaggio was eſteemed too natural: He drew perſons as they were; and Bamboccio, and moſt of the Dutch Painters, have drawn the worſt likeneſs. Lyſippus, of old, upbraided the common ſort of Sculptors for making men ſuch as they were found in Nature; and boaſted of himſelf, that he made them as they ought to be; which is a precept of Ariſtotle, given as well to Poets as to Painters. Phidias raiſed an admiration even to aſtoniſhment, in thoſe who beheld his ſtatues, with the forms which he gave to his Gods and Heroes, by imitating the Idea, rather than Nature; and Cicero, ſpeaking of him, affirms, that figuring Jupiter and Pallas, he did not contemplate any object from whence he took any likeneſs, but conſidered in his own mind a great and admirable form of beauty, and according to that image in his ſoul, he directed the operation of his hand. Seneca alſo ſeems to wonder that Phidias, having never beheld either Jove or Pallas, yet could conceive their divine images in his mind. Apollonius Tyanæus ſays the ſame in other words, that the

Fancy

Fancy more inſtructs the Painter than the Imitation; for the laſt makes only the things which it ſees, but the firſt makes alſo the things which it never ſees.

"Leon Battiſta Alberti tells us, that we ought not ſo much to love the Likeneſs as the Beauty, and to chooſe from the faireſt bodies ſeverally the faireſt parts. Leonardo da Vinci inſtructs the Painter to form this Idea to himſelf; and Raphael, the greateſt of all modern Maſters, writes thus to Caſtiglione, concerning his Galatea: "To paint a "fair one, it is neceſſary for me to ſee many fair "ones; but becauſe there is ſo great a ſcarcity of "lovely women, I am conſtrained to make uſe of "one certain Idea, which I have formed to myſelf "in my own fancy." Guido Reni ſending to Rome his St. Michael, which he had painted for the Church of the Capuchins, at the ſame time wrote to Monſignor Maſſano, who was the *maeſtro di caſa* (or ſteward of the houſe) to Pope Urban VIII. in this manner: "I wiſh I had the wings of an "angel, to have aſcended into Paradiſe, and there "to have beheld the forms of thoſe beautiful "ſpirits, from which I might have copied my "Archangel: But not being able to mount ſo high, "it was in vain for me to ſearch his reſemblance "here below; ſo that I was forced to make an "introſpection into my own mind, and into that "Idea of Beauty, which I have formed in my

"own

" own imagination. I have likewiſe created there " the contrary Idea of Deformity and Uglineſs; " but I leave the conſideration of it till I paint the " Devil, and, in the mean time, ſhun the very " thought of it as much as poſſibly I can, and am " even endeavouring to blot it wholly out of my " remembrance." There was not any Lady in all antiquity who was Miſtreſs of ſo much Beauty, as was to be found in the Venus of Gnidus, made by Praxiteles, or the Minerva of Athens, by Phidias, which was therefore called the Beautiful Form. Neither is there any man of the preſent age equal in the ſtrength, proportion, and knitting of his limbs, to the Hercules of Farneſe, made by Glycon; or any woman who can juſtly be compared with the Medicean Venus of Cleomenes. And upon this account the nobleſt Poets and the beſt Orators, when they deſired to celebrate any extraordinary beauty, are forced to have recourſe to ſtatues and pictures, and to draw their perſons and faces into compariſon: Ovid, endeavouring to expreſs the beauty of Cyllarus, the faireſt of the Centaurs, celebrates him as next in perfection to the moſt admirable ſtatues:

Gratus in ore vigor, cervix, humerique, manuſque,
Pectoraque, artificum laudatis proxima ſignis.

A pleaſing vigour his fair face expreſs'd;
His neck, his hands, his ſhoulders, and his breaſt,

Did next in gracefulneſs and beauty ſtand,
To breathing figures of the Sculptor's hand.

In another place he ſets Apelles above Venus:

Si Venerem Cois nunquam pinxiſſet Apelles,
Merſa ſub æquoreis illa lateret aquis.

Thus varied.

One birth to ſeas the Cyprian Goddeſs ow'd,
A ſecond birth the Painter's art beſtow'd:
Leſs by the ſeas than by his pow'r was giv'n;
They made her live, but he advanc'd to heav'n.

"The Idea of this Beauty is indeed various, according to the ſeveral forms which the Painter or Sculptor would deſcribe: As one in ſtrength, another in magnanimity; and ſometimes it conſiſts in chearfulneſs, and ſometimes in delicacy, and is always diverſified by the ſex and age.

"The beauty of Jove is one, and that of Juno another: Hercules and Cupid are perfect beauties, though of different kinds; for beauty is only that which makes all things as they are in their proper and perfect nature, which the beſt Painters always chooſe, by contemplating the forms of each. We ought farther to conſider, that a picture being the repreſentation of a human action, the Painter ought to retain in his mind the examples of all affections and paſſions; as a Poet preſerves the idea of an angry man, of one who is fearful, ſad, or merry; and ſo of all the reſt: For it is impoſſible to expreſs that with the hand, which never

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entered into the imagination. In this manner, as I have rudely and briefly ſhewn you, Painters and Sculptors chooſing the moſt elegant, natural beauties, perfectionate the Idea, and advance their art, even above Nature itſelf, in her individual productions, which is the utmoſt maſtery of human performance.

"From hence ariſes that aſtoniſhment, and almoſt adoration, which is paid by the knowing to thoſe divine remains of antiquity. From hence Phidias, Lyſippus, and other noble Sculptors, are ſtill held in veneration; and Apelles, Zeuxis, Protogenes, and other admirable Painters, though their works are periſhed, are and will be eternally admired; who all of them drew after the ideas of perfection, which are the miracles of Nature, the providence of the Underſtanding, the exemplars of the Mind, the light of the Fancy; the ſun, which, from its riſing, inſpired the ſtatue of Memnon, and the fire which warmed into life the image of Promotheus: It is this which cauſes the Graces and the Loves to take up their habitations in the hardeſt marble, and to ſubſiſt in the emptineſs of light and ſhadows. But ſince the Idea of Eloquence is as inferior to that of Painting, as the force of words is to the ſight, I muſt here break off abruptly; and having conducted the reader, as it were, to a ſecret walk, there leave him in the midſt of ſilence to contemplate thoſe ideas which

I have only ſketched, and which every man muſt finiſh for himſelf."

In theſe pompous expreſſions, or ſuch as theſe, the Italian has given you his idea of a Painter; and tho' I cannot much commend the ſtile, I muſt needs ſay, there is ſomewhat in the matter: Plato himſelf is accuſtomed to write loftily, imitating, as the critics tell us, the manner of Homer; but, ſurely, that inimitable Poet had not ſo much of ſmoke in his writings, though not leſs of fire. But in ſhort, this is the preſent genius of Italy. What Philoſtratus tells us, in the proem of his *Figures*, is ſomewhat plainer, and therefore I will tranſlate it almoſt word for word: "He who will rightly govern the Art of Painting, ought, of neceſſity, firſt to underſtand human Nature. He ought likewiſe to be endued with a genius, to expreſs the ſigns of their paſſions whom he repreſents, and to make the dumb as it were to ſpeak: He muſt yet farther underſtand what is contained in the conſtitution of the cheeks, in the temperament of the eyes, in the naturalneſs (if I may ſo call it) of the eye-brows; and in ſhort, whatſoever belongs to the mind and thought. He who thoroughly poſſeſſes all theſe things, will obtain the whole, and the hand will exquiſitely repreſent the action of every particular perſon; if it happens that he be either mad or angry, melancholic or chearful, a ſprightly youth, or a languiſhing lover: in one word,

word, he will be able to paint whatſoever is proportionable to any one. And even in all this there is a ſweet error without cauſing any ſhame: For the eyes and mind of the beholders being faſtened on objects which have no real being, as if they were truly exiſtent, and being induced by them to believe them ſo, what pleaſure is it not capable of giving? The antients, and other wiſe men, have written many things concerning the ſymmetry, which is in the Art of Painting; conſtituting as it were ſome certain laws for the proportion of every member; not thinking it poſſible for a Painter to undertake the expreſſion of thoſe motions which are in the mind, without a concurrent harmony in the natural meaſure: for that which is out of its own kind and meaſure, is not received from Nature, whoſe motion is always right. On a ſerious conſideration of this matter, it will be found, that the Art of Painting has a wonderful affinity with that of Poetry, and that there is betwixt them a certain common imagination. For, as the Poets introduce the Gods and Heroes, and all thoſe things which are either majeſtical, honeſt, or delightful; in like manner, the Painters, by the virtue of their outlines, colours, lights, and ſhadows, repreſent the ſame things and perſons in their pictures."

Thus, as convoy ſhips either accompany, or ſhould accompany their merchants, till they may

proſecute

proſecute the reſt of their voyage without danger; ſo Philoſtratus has brought me thus far on my way, and I can now ſail on without him. He has begun to ſpeak of the great relation betwixt Painting and Poetry, and thither the greateſt part of this diſcourſe, by my promiſe, was directed. I have not engaged myſelf to any perfect method, neither am I loaded with a full cargo: It is ſufficient if I bring a ſample of ſome goods in this voyage. It will be eaſy for others to add more, when the commerce is ſettled: For a treatiſe, twice as large as this, of Painting, could not contain all that might be ſaid on the parallel of theſe two Siſter-Arts. I will take my riſe from Bellori before I proceed to the Author of this Book.

The buſineſs of his Preface is to prove, that a learned Painter ſhould form to himſelf an Idea of perfect Nature. This image he is to ſet before his mind in all his undertakings, and to draw from thence, as from a ſtorehouſe, the beauties which are to enter into his work; thereby correcting Nature from what actually ſhe is in individuals, to what ſhe ought to be, and what ſhe was created. Now as this Idea of Perfection is of little uſe in Portraits, or the reſemblances of particular perſons, ſo neither is it in the characters of Comedy and Tragedy, which are never to be made perfect, but always to be drawn with ſome ſpecks of frailty and deficience; ſuch as they have been deſcribed to us

in hiſtory, if they were real characters; or ſuch as the Poet began to ſhew them, at their firſt appearance, if they were only fictitious, or imaginary. The perfection of ſuch ſtage characters conſiſts chiefly in their likeneſs to the deficient faulty Nature, which is their original; only (as it is obſerved more at large hereafter) in ſuch caſes there will always be found a better likeneſs and a worſe, and the better is conſtantly to be choſen; I mean in Tragedy, which repreſents the figures of the higheſt form among mankind: Thus, in Portraits, the Painter will not take that ſide of the face which has ſome notorious blemiſh in it, but either draw it in profile, as Apelles did Antigonus, who had loſt one of his eyes, or elſe ſhadow the more imperfect ſide; for an ingenious flattery is to be allowed to the profeſſors of both arts, ſo long as the likeneſs is not deſtroyed. It is true, that all manner of imperfections muſt not be taken away from the characters; and the reaſon is, that there may be left ſome grounds of pity for their misfortunes: We can never be grieved for their miſeries who are thoroughly wicked, and have thereby juſtly called their calamities on themſelves: Such men are the natural objects of our hatred, not of our commiſeration. If, on the other ſide, their characters were wholly perfect, ſuch as, for example, the character of a Saint or Martyr in a Play, his or her misfortunes would produce impious

thoughts

thoughts in the beholders; they would accuſe the Heavens of injuſtice, and think of leaving a religion where piety was ſo ill requited. I ſay the greater part would be tempted ſo to do; I ſay not that they ought; and the conſequence is too dangerous for the practice. In this I have accuſed myſelf for my own St. Catharine; but let truth prevail. Sophocles has taken the juſt medium in his Oedipus: He is ſomewhat arrogant at his firſt entrance, and is too inquiſitive through the whole Tragedy, yet theſe imperfections being balanced by great virtues, they hinder not our compaſſion for his miſeries, neither yet can they deſtroy that horror which the nature of his crimes have excited in us. Such in Painting are the warts and moles which, adding a likeneſs to the face, are not, therefore, to be omitted; but theſe produce no loathing in us: but how far to proceed, and where to ſtop, is left to the judgment of the Poet and the Painter. In Comedy there is ſomewhat more of the worſe likeneſs to be taken, becauſe that is often to produce laughter, which is occaſioned by the ſight of ſome deformity; but for this I refer the reader to Ariſtotle. It is a ſharp manner of inſtruction for the vulgar, who are never well amended till they are more than ſufficiently expoſed. That I may return to the beginning of this remark, concerning perfect Ideas, I have only this

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to ſay, that the parallel is often true in Epic Poetry.

The Heroes of the Poets are to be drawn according to this rule: There is ſcarce a frailty to be left in the beſt of them, any more than is to be found in a Divine Nature. And if Æneas ſometimes weeps, it is not in bemoaning his own miſeries, but thoſe which his people undergo. If this be an imperfection, the Son of God, when he was incarnate, ſhed tears of compaſſion over Jeruſalem; and Lentulus deſcribes him often weeping, but never laughing; ſo that Virgil is juſtified even from the Holy Scriptures. I have but one word more, which for once I will anticipate from the author of this book. Though it muſt be an Idea of perfection from which both the Epic Poet and the Hiſtory Painter draws, yet all perfections are not ſuitable to all ſubjects, but every one muſt be deſigned according to that perfect beauty which is proper to him: An Apollo muſt be diſtinguiſhed from a Jupiter, a Pallas from a Venus; and ſo in Poetry, an Æneas from any other Hero, for Piety is his chief perfection. Homer's Achilles is a kind of exception to this rule; but then he is not a perfect Hero, nor ſo intended by the Poet. All his Gods had ſomewhat of human imperfection, for which he has been taxed by Plato, as an imitator of what was bad. But Virgil obſerved his fault and mended it. Yet Achilles was perfect in

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the ſtrength of his body, and the vigor of his mind. Had he been leſs paſſionate or leſs revengeful, the Poet well foreſaw that Hector had been killed, and Troy taken at the firſt aſſault; which had deſtroyed the beautiful contrivance of his *Iliad*, and the moral of preventing diſcord amongſt confederate Princes, which was his principal intention: For the moral (as Boſſu obſerves) is the firſt buſineſs of the Poet, as being the ground-work of his inſtruction. This being formed, he contrives ſuch a deſign or fable, as may be moſt ſuitable to the moral: After this he begins to think of the perſons whom he is to employ in carrying on his deſign, and gives them the manners which are moſt proper to their ſeveral characters. The thoughts and words are the laſt parts which give beauty and colouring to the piece. When I ſay, that the manners of the Hero ought to be good in perfection, I contradict not the Marquis of Normandy's opinion, in that admirable verſe, where, ſpeaking of a perfect character, he calls it

"A faultleſs monſter, which the world ne'er knew:"

For that excellent Critic intended only to ſpeak of Dramatic characters, and not of Epic. Thus at leaſt I have ſhewn, that in the moſt perfect Poem, which is that of Virgil, a perfect idea was required and followed; and, conſequently, that all ſucceeding Poets ought rather to imitate him, than even Homer.

Homer. I will now proceed, as I promiſed, to the author of this book: He tells you, almoſt in the firſt lines of it, that "the chief end of Painting is to pleaſe the eyes; and it is one great end of Poetry to pleaſe the mind." Thus far the parallel of the Arts holds true; with this difference, that the principal end of Painting is to pleaſe, and the chief deſign of Poetry is to inſtruct. In this, the latter ſeems to have the advantage of the former. But if we conſider the Artiſts themſelves on both ſides, certainly their aims are the very ſame; they would both make ſure of pleaſing, and that in preference to inſtruction. Next, the means of this pleaſure is by deceit: One impoſes on the ſight, and the other on the underſtanding. Fiction is of the eſſence of Poetry as well as of Painting; there is a reſemblance in one, of human bodies, things and actions, which are not real; and in the other, of a true ſtory by a fiction. And as all ſtories are not proper ſubjects for an Epic Poem or a Tragedy, ſo neither are they for a noble Picture. The ſubjects both of the one and of the other ought to have nothing of immoral, low, or filthy in them; but this being treated at large in the book itſelf, I wave it, to avoid repetition. Only I muſt add, that, though Catullus, Ovid, and others, were of another opinion, that the ſubject of Poets, and even their thoughts and expreſſions might be looſe, provided their lives were chaſte

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and holy, yet there are no ſuch licences permitted in that Art, any more than in Painting to deſign and colour obſcene nudities. Vita proba eſt, is no excuſe; for it will ſcarcely be admitted, that either a Poet or a Painter can be chaſte, who gives us the contrary examples in their Writings and their Pictures. We ſee nothing of this kind in Virgil: That which comes the neareſt to it is the Adventure of the Cave, where Dido and Æneas were driven by the ſtorm; yet even there, the Poet pretends a marriage before the conſummation, and Juno herſelf was preſent at it. Neither is there any expreſſion in that ſtory which a Roman Matron might not read without a bluſh. Beſides, the Poet paſſes it over as haſtily as he can, as if he were afraid of ſtaying in the cave with the two lovers, and of being a witneſs to their actions. Now I ſuppoſe that a Painter would not be much commended, who ſhould pick out this cavern from the whole *Æneis*, when there is not another in the work. He had better leave them in their obſcurity, than let in a flaſh of lightning to clear the natural darkneſs of the place, by which he muſt diſcover himſelf as much as them. The altar-pieces, and holy decorations of Painting, ſhew that Art may be applied to better uſes as well as Poetry; and, amongſt many other inſtances, the Farneſe Gallery, painted by Hannibal Carracci, is a ſufficient witneſs yet remaining: The whole work

work being morally inſtructive, and particularly the Hercules Bivium, which is a perfect Triumph of Virtue over Vice, as it is wonderfully well deſcribed by the ingenious Bellori.

Hitherto I have only told the reader what ought not to be the ſubject of a Picture, or of a Poem. What it ought to be on either ſide, our Author tells us. It muſt, in general, be great and noble; and in this the parallel is exactly true. The ſubject of a Poet, either in Tragedy, or in an Epic Poem, is a great action of ſome illuſtrious Hero. It is the ſame in Painting: not every action, nor every perſon, is conſiderable enough to enter into the cloth. It muſt be the Anger of an Achilles, the Piety of an Æneas, the Sacrifice of an Iphigenia, for Heroines as well as Heroes are comprehended in the rule. But the parallel is more complete in Tragedy than in an Epic Poem: For as a Tragedy may be made out of many particular Epiſodes of Homer, or of Virgil; ſo may a noble picture be deſigned out of this or that particular ſtory in either author. Hiſtory is alſo fruitful of deſigns, both for the Painter and the Tragic Poet: Curtius throwing himſelf into a gulph, and the two Decii ſacrificing themſelves for the ſafety of their country, are ſubjects for Tragedy and Picture. Such is Scipio, reſtoring the Spaniſh Bride, whom he either loved, or may be ſuppoſed to love; by which he gained the hearts of a great nation, to intereſt

intereſt themſelves for Rome againſt Carthage: Theſe are all but particular pieces in Livy's Hiſtory, and yet are full, complete ſubjects for the pen and pencil. Now the reaſon of this is evident: Tragedy and Picture are more narrowly circumſcribed by the mechanic rules of Time and Place than the Epic Poem: The Time of this laſt is left indefinite. It is true, Homer took up only the ſpace of eight and forty days for his Iliad; but whether Virgil's action was comprehended in a year, or ſomewhat more, is not determined by Boſſu. Homer made the Place of his action Troy, and the Grecian camp beſieging it. Virgil introduces his Æneas ſometimes in Sicily, ſometimes in Carthage, and other times at Cumæ, before he brings him to Laurentum; and even after that, he wanders again to the kingdom of Evander, and ſome parts of Tuſcany, before he returns to finiſh the war by the death of Turnus. But Tragedy, according to the practice of the Antients, was always confined within the compaſs of twenty-four hours, and ſeldom takes up ſo much time. As for the place of it, it was always one, and that not in a larger ſenſe, as, for example, a whole city, or two or three ſeveral houſes in it, but the market, or ſome other public place, common to the Chorus and all the Actors: Which eſtabliſhed law of theirs, I have not an opportunity to examine in this place, becauſe I cannot do it without digreſſion from my ſubject,

ſubject, though it ſeems too ſtrict at the firſt appearance, becauſe it excludes all ſecret intrigues, which are the beauties of the modern ſtage; for nothing can be carried on with privacy, when the Chorus is ſuppoſed to be always preſent. But to proceed: I muſt ſay this to the advantage of Painting, even above Tragedy, that what this laſt repreſents in the ſpace of many hours, the former ſhews us in one moment. The action, the paſſion, and the manners of ſo many perſons as are contained in a picture, are to be diſcerned at once in the twinkling of an eye; at leaſt they would be ſo, if the ſight could travel over ſo many different objects all at once, or the mind could digeſt them all at the ſame inſtant, or point of time. Thus, in the famous picture of Pouſſin, which repreſents the Inſtitution of the bleſſed Sacrament, you ſee our Saviour and his twelve Diſciples, all concurring in the ſame action, after different manners, and in different poſtures; only the manners of Judas are diſtinguiſhed from the reſt. Here is but one indiviſible point of time obſerved; but one action performed by ſo many perſons, in one room, and at the ſame table; yet the eye cannot comprehend at once the whole object, nor the mind follow it ſo faſt; it is conſidered at leiſure, and ſeen by intervals. Such are the ſubjects of noble pictures, and ſuch are only to be undertaken by noble hands. There are other parts of Nature which are meaner,

and

and yet are the ſubjects both of Painters and of Poets.

For to proceed in the parallel; as Comedy is a repreſentation of human life in inferior perſons and low ſubjects, and by that means creeps into the Nature of Poetry, and is a kind of Juniper, a ſhrub belonging to the ſpecies of Cedar; ſo is the painting of Clowns, the repreſentation of a Dutch Kermis, the brutal ſport of Snick-or-Snee, and a thouſand other things of this mean invention, a kind of picture which belongs to Nature, but of the loweſt form. Such is a Lazar in compariſon to a Venus; both are drawn in human figures; they have faces alike, though not like faces. There is yet a lower ſort of Poetry and Painting, which is out of Nature; for a Farce is that in Poetry which Groteſque is in a Picture: The perſons and action of a Farce are all unnatural, and the manners falſe; that is, inconſiſting with the characters of mankind. Groteſque Painting is the juſt reſemblance of this; and Horace begins his Art of Poetry, by deſcribing ſuch a figure with a man's head, a horſe's neck, the wings of a bird, and a fiſh's tail, parts of different ſpecies jumbled together, according to the mad imagination of the Dauber; and the end of all this, as he tells you afterward, is to cauſe laughter: A very monſter in Bartholomew Fair, for the mob to gape at for their twopence. Laughter is indeed the propriety

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of a man, but juſt enough to diſtinguiſh him from his elder brother with four legs. It is a kind of baſtard-pleaſure too, taken in at the eyes of the vulgar gazers, and at the ears of the beaſtly audience. Church-painters uſe it to divert the honeſt countryman at public prayers, and keep his eyes open at a heavy ſermon; and farce-ſcribblers make uſe of the ſame noble invention to entertain Citizens, Country Gentlemen and Covent-Garden Fops: If they are merry, all goes well on the Poet's ſide. The better ſort go thither too, but in deſpair of ſenſe and the juſt images of Nature, which are the adequate pleaſures of the mind. But the Author can give the ſtage no better than what was given him by Nature; and the Actors muſt repreſent ſuch things as they are capable to perform, and by which both they and the Scribbler may get their living. After all, it is a good Thing to laugh at any rate; and if a ſtraw can tickle a man, it is an inſtrument of happineſs. Beaſts can weep when they ſuffer, but they cannot laugh: And, as Sir William Davenant obſerves, in his Preface to Gondibert, "It is the wiſdom of a government to permit Plays," (he might have added Farces) "as it is the prudence of a carter to put bells upon his horſes to make them carry their burdens chearfully."

I have already ſhewn, that one main end of Poetry and Painting is to pleaſe, and have ſaid

ſomething of the kinds of both, and of their ſubjects, in which they bear a great reſemblance to each other. I muſt now conſider them as they are great and noble Arts; and as they are arts, they muſt have rules which may direct them to their common end.

To all Arts and Sciences, but more particularly to theſe, may be applied what Hippocrates ſays of Phyſic, as I find him cited by an eminent French critic. "Medicine has long ſubſiſted in the world; the principles of it are certain, and it has a certain way; by both which there has been found, in the courſe of many ages, an infinite number of things, the experience of which has confirmed its uſefulneſs and goodneſs. All that is wanting to the perfection of this art, will undoubtedly be found, if able men, and ſuch as are inſtructed in the antient rules, will make a farther inquiry into it, and endeavour to arrive at that which is hitherto unknown by that which is already known. But all, who having rejected the antient rules, and taken the oppoſite ways, yet boaſt themſelves to be Maſters of this Art, do but deceive others, and are themſelves deceived; for that is abſolutely impoſſible."

This is notoriouſly true in theſe two Arts; for the way to pleaſe being to imitate Nature, both the Poets and the Painters in antient times, and in the beſt ages, have ſtudied her; and from the practice

practice of both theſe Arts the rules have been drawn, by which we are inſtructed how to pleaſe, and to compaſs that end which they obtained, by following their example; for Nature is ſtill the ſame in all ages, and can never be contrary to herſelf. Thus, from the practice of Æſchylus, Sophocles, and Euripides, Ariſtotle drew his rules for Tragedy, and Philoſtratus for Painting. Thus, amongſt the moderns, the Italian and French critics, by ſtudying the precepts of Ariſtotle and Horace, and having the example of the Grecian Poets before their eyes, have given us the rules of modern Tragedy; and thus the critics of the ſame countries, in the Art of Painting, have given the precepts of perfecting that art. It is true, that Poetry has one advantage over Painting in theſe laſt ages, that we have ſtill the remaining examples both of the Greek and Latin Poets; whereas the Painters have nothing left them from Apelles, Protogenes, Parrhaſius, Zeuxis, and the reſt, but only the teſtimonies which are given of their incomparable works. But inſtead of this, they have ſome of their beſt ſtatues, baſſo-relievos, columns, obeliſks, &c. which are ſaved out of the common ruin, and are ſtill preſerved in Italy; and by well diſtinguiſhing what is proper to Sculpture, and what to Painting, and what is common to them both, they have judiciouſly repaired that loſs; and the great genius of Raphael and others,

having ſucceeded to the times of barbariſm and ignorance, the knowledge of Painting is now arrived to a ſupreme perfection, tho' the performance of it is much declined in the preſent age. The greateſt age for Poetry amongſt the Romans, was certainly that of Auguſtus Cæſar; and yet we are told, that Painting was then at its loweſt ebb, and perhaps Sculpture was alſo declining at the ſame time. In the reign of Domitian, and ſome who ſucceeded him, Poetry was but meanly cultivated, but Painting eminently flouriſhed. I am not here to give the Hiſtory of the two Arts, how they were both in a manner extinguiſhed by the irruption of the barbarous nations, and both reſtored about the times of Leo X. Charles V. and Francis I. tho' I might obſerve, that neither Arioſto, nor any of his cotemporary Poets, ever arrived at the excellency of Raphael, Titian, and the reſt in Painting. But in revenge, at this time, or lately in many countries, Poetry is better practiſed than her Siſter-Art. To what height the magnificence and encouragement of the preſent King of France may carry Painting and Sculpture is uncertain; but by what he has done before the war in which he is engaged, we may expect what he will do after the happy concluſion of a peace; which is the prayer and wiſh of all thoſe who have not an intereſt to prolong the miſeries of Europe. For it is moſt certain, as our Author, amongſt others, has obſerved,

ſerved, that Reward is the ſpur of virtue, as well in all good arts, as in all laudable attempts; and Emulation, which is the other ſpur, will never be wanting either amongſt Poets or Painters, when particular rewards and prizes are propoſed to the beſt deſervers. But to return from this digreſſion, though it was almoſt neceſſary, all the rules of Painting are methodically, conciſely, and yet clearly delivered in this preſent treatiſe which I have tranſlated: Boſſu has not given more exact rules for the Epic Poem, nor Dacier for Tragedy, in his late excellent Tranſlation of Ariſtotle, and his Notes upon him, than our Freſnoy has made for Painting; with the parallel of which I muſt reſume my diſcourſe, following my Author's Text, though with more brevity than I intended, becauſe Virgil calls me.

"The principal and moſt important part of Painting is to know what is moſt beautiful in Nature, and moſt proper for that art." That which is the moſt beautiful is the moſt noble ſubject; ſo in Poetry, Tragedy is more beautiful than Comedy, becauſe, as I ſaid, the perſons are greater whom the Poet inſtructs; and, conſequently, the inſtructions of more benefit to mankind: the action is likewiſe greater and more noble, and thence is derived the greater and more noble pleaſure.

To

To imitate Nature well in whatſoever ſubject, is the perfection of both Arts; and that Picture, and that Poem, which comes neareſt the reſemblance of Nature, is the beſt. But it follows not, that what pleaſes moſt in either kind is therefore good, but what ought to pleaſe. Our depraved appetites and ignorance of the arts miſlead our judgments, and cauſe us often to take that for true Imitation of Nature, which has no reſemblance of Nature in it. To inform our Judgments, and to reform our Taſtes, rules were invented, that by them we might diſcern when Nature was imitated, and how nearly. I have been forced to recapitulate theſe things, becauſe mankind is not more liable to deceit than it is willing to continue in a pleaſing error, ſtrengthened by a long habitude. The imitation of Nature is therefore juſtly conſtituted as the general, and indeed the only rule of pleaſing, both in Poetry and Painting. Ariſtotle tells us, that Imitation pleaſes, becauſe it affords matter for a reaſoner to inquire into the truth or falſehood of Imitation, by comparing its likeneſs or unlikeneſs with the original: But by this rule, every ſpeculation in Nature, whoſe truth falls under the inquiry of a Philoſopher, muſt produce the ſame delight, which is not true. I ſhould rather aſſign another reaſon: Truth is the object of our Underſtanding, as Good is of our Will; and the underſtanding can no more be delighted with a lie, than

than the will can chooſe an apparent evil. As truth is the End of all our ſpeculations, ſo the diſcovery of it is the Pleaſure of them; and ſince a true knowledge of Nature gives us pleaſure, a lively imitation of it, either in Poetry or Painting, muſt of neceſſity produce a much greater: For both theſe arts, as I ſaid before, are not only true imitations of Nature, but of the beſt Nature, of that which is wrought up to a nobler pitch. They preſent us with images more perfect than the life in any individual; and we have the pleaſure to ſee all the ſcattered beauties of Nature united by a happy Chemiſtry without its deformities or faults. They are imitations of the paſſions which always move, and therefore conſequently pleaſe; for without motion there can be no delight, which cannot be conſidered but as an active paſſion. When we view theſe elevated ideas of Nature, the reſult of that view is Admiration, which is always the cauſe of pleaſure.

This foregoing remark, which gives the reaſon why Imitation pleaſes, was ſent me by Mr. Walter Moyle, a moſt ingenious young Gentleman, converſant in all the ſtudies of Humanity, much above his years. He had alſo furniſhed me, according to my requeſt, with all the particular paſſages in Ariſtotle and Horace, which are uſed by them to explain the Art of Poetry by that of Painting; which, if ever I have time to retouch this

this Eſſay, ſhall be inſerted in their places. Having thus ſhewn that Imitation pleaſes, and why it pleaſes in both theſe arts, it follows, that ſome rules of imitation are neceſſary to obtain the end; for without rules there can be no art, any more than there can be a houſe without a door to conduct you into it. The principal parts of Painting and Poetry next follow.

INVENTION is the firſt part, and abſolutely neceſſary to them both; yet no rule ever was or ever can be given how to compaſs it. A happy Genius is the gift of Nature; it depends on the influence of the ſtars, ſay the Aſtrologers; on the organs of the body, ſay the Naturaliſts; it is the particular gift of heaven, ſay the Divines, both Chriſtians and Heathens. How to improve it, many books can teach us; how to obtain it, none; that nothing can be done without it, all agree:

Tu nihil invitâ dices facieſve Minervâ.

Without Invention a Painter is but a Copier, and a Poet but a Plagiary of others. Both are allowed ſometimes to copy and tranſlate; but, as our Author tells you, that is not the beſt part of their reputation. "Imitators are but a ſervile kind of cattle," ſays the Poet; or at beſt, the keepers of cattle for other men: They have nothing which is properly their own; that is a ſufficient mortification for me, while I am tranſlating Virgil. But to copy the beſt author is a kind of praiſe, if I perform

perform it as I ought; as a copy after Raphael is more to be commended than an original of any indifferent Painter.

Under this head of Invention is placed the Diſpoſition of the work, to put all things in a beautiful order and harmony, that the whole may be of a piece. "The compoſitions of the Painter ſhould be conformable to the text of antient authors, to the cuſtoms, and the times;" and this is exactly the ſame in Poetry: Homer and Virgil are to be our guides in the Epic; Sophocles and Euripides in Tragedy: In all things we are to imitate the cuſtoms and the times of thoſe perſons and things which we repreſent: Not to make new rules of the Drama, as Lopez de Vega has attempted unſucceſsfully to do, but to be content to follow our Maſters, who underſtood Nature better than we. But if the ſtory which we treat be modern, we are to vary the cuſtoms, according to the time and the country where the ſcene of action lies; for this is ſtill to imitate Nature which is always the ſame, though in a different dreſs.

As "in the compoſition of a picture, the Painter is to take care that nothing enter into it, which is not proper or convenient to the ſubject;" ſo likewiſe is the Poet to reject all incidents which are foreign to his Poem, and are naturally no parts of it: They are wens, and other excreſcences, which belong not to the body, but deform it. No perſon,

no

no incident in the piece, or in the play, but muſt be of uſe to carry on the main deſign. All things elſe are like ſix fingers to the hand, when Nature, which is ſuperfluous in nothing, can do her work with five. "A Painter muſt reject all trifling ornaments;" ſo muſt a Poet refuſe all tedious and unneceſſary deſcriptions. A robe, which is too heavy, is leſs an ornament than a burden. In Poetry, Horace calls theſe things,

Verſus inopes rerum, nugæque canoræ.

Theſe are alſo the lucus & ara Dianæ, which he mentions in the ſame *Art of Poetry*: But ſince there muſt be ornaments, both in Painting and Poetry, if they are not neceſſary, they muſt at leaſt be decent; that is, in their due place, and but moderately uſed. The Painter is not to take ſo much pains about the drapery, as about the face, where the principal reſemblance lies; neither is the Poet, who is working up a paſſion to make ſimiles, which will certainly make it languiſh. My Montezuma dies with a fine one in his mouth, but it is out of ſeaſon. Where there are more figures in a picture than are neceſſary, or at leaſt ornamental, our author calls them "Figures to be lett," becauſe the picture has no uſe of them: So I have ſeen in ſome modern plays above twenty actors, when the action has not required half the number. In the principal figures of a picture, the Painter is to employ the ſinews of his art, for in them

them conſiſts the principal beauty of his work. Our Author ſaves me the compariſon with Tragedy: for he ſays, that "herein he is to imitate the Tragic Poet, who employs his utmoſt force in thoſe places, wherein conſiſts the height and beauty of the action."

Du Freſnoy, whom I follow, makes DESIGN, or Drawing, the ſecond part of Painting; but the rules which he gives concerning the poſture of the figures are almoſt wholly proper to that art, and admit not any compariſon, that I know, with Poetry. The poſture of a poetic figure is, as I conceive, the deſcription of his heroes in the performance of ſuch or ſuch an action; as of Achilles, juſt in the act of killing Hector; or of Æneas, who has Turnus under him. Both the Poet and the Painter vary the poſtures, according to the action or paſſion, which they repreſent of the ſame perſon. But all muſt be great and graceful in them. The ſame Æneas muſt be drawn a ſuppliant to Dido, with reſpect in his geſtures, and humility in his eyes; but when he is forced, in his own defence, to kill Lauſus, the Poet ſhews him compaſſionate, and tempering the ſeverity of his looks with a reluctance to the action, which he is going to perform. He has pity on his beauty and his youth, and is loth to deſtroy ſuch a maſter-piece of Nature. He conſiders Lauſus reſcuing his father, at the hazard of his own life,

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as an image of himſelf, when he took Anchiſes on his ſhoulders, and bore him ſafe through the rage of the fire, and the oppoſition of his enemies; and therefore, in the poſture of a retiring man, who avoids the combat, he ſtretches out his arm in ſign of peace, with his right foot drawn a little back, and his breaſt bending inward, more like an orator than a ſoldier; and ſeems to diſſuade the young man from pulling on his deſtiny, by attempting more than he was able to perform. Take the paſſage as I have thus tranſlated it:

Shouts of applauſe ran ringing through the field,
To ſee the ſon the vanquiſh'd father ſhield:
All, fir'd with noble emulation, ſtrive,
And with a ſtorm of darts to diſtance drive
The Trojan chief; who held at bay, from far
On his Vulcanian orb, ſuſtain'd the war.
Æneas thus o'erwhelm'd on ev'ry ſide,
Their firſt aſſault undaunted did abide;
And thus to Lauſus, loud, with friendly threat'ning cry'd,
Why wilt thou ruſh to certain death, and rage
In raſh attempts beyond thy tender age,
Betray'd by pious Love?
And afterwards,
He griev'd, he wept, the ſight an image brought
Of his own filial love; a ſadly pleaſing thought."

But, beſide the outlines of the poſture, the Deſign of the picture comprehends in the next place the

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"forms of faces, which are to be different;" and ſo in a Poem, or Play, muſt the ſeveral characters of the perſons be diſtinguiſhed from each other. I knew a Poet, whom out of reſpect I will not name, who, being too witty himſelf, could draw nothing but Wits in a Comedy of his; even his Fools were infected with the diſeaſe of their Author: They overflowed with ſmart repartees, and were only diſtinguiſhed from the intended Wits, by being called Coxcombs, though they deſerved not ſo ſcandalous a name. Another, who had a great genius for Tragedy, following the fury of his natural temper, made every man and woman too, in his Plays, ſtark raging mad; there was not a ſober perſon to be had for love or money; all was tempeſtuous and bluſtering; heaven and earth were coming together at every word; a mere hurricane from the beginning to the end; and every actor ſeemed to be haſtening on the day of judgment!

"Let every member be made for its own head," ſays our Author, not a withered hand to a young face. So in the perſons of a Play, whatever is ſaid or done by any of them, muſt be conſiſtent with the manners which the Poet has given them diſtinctly; and even the habits muſt be proper to the degrees and humours of the perſons as well as in a picture. He who entered in the firſt act a young man, like Pericles Prince of Tyre, muſt

not

not be in danger, in the fifth act, of committing inceſt with his daughter; nor an uſurer, without great probability and cauſes of repentance, be turned into a cutting Moorcraft.

I am not ſatisfied that the compariſon betwixt the two Arts, in the laſt paragraph, is altogether ſo juſt as it might have been; but I am ſure of this which follows.

"The principal figure of the ſubject muſt appear in the midſt of the picture, under the principal light, to diſtinguiſh it from the reſt, which are only its attendants." Thus in a Tragedy, or an Epic Poem, the hero of the piece muſt be advanced foremoſt to the view of the reader or ſpectator: He muſt outſhine the reſt of all the characters; he muſt appear the prince of them, like the ſun in the Copernican Syſtem, encompaſſed with the leſs noble planets. Becauſe the Hero is the centre of the main action, all the lines from the circumference tend to him alone; he is the chief object of pity in the Drama, and of admiration in the Epic Poem.

As in a picture, beſides the principal figures which compoſe it, and are placed in the midſt of it, there are leſs "groupes, or knots of figures diſpoſed at proper diſtances," which are parts of the piece, and ſeem to carry on the ſame deſign in a more inferior manner: So in Epic Poetry there are Epiſodes, and a Chorus in Tragedy, which are members

members of the action, as growing out of it, not inſerted into it. Such, in the ninth book of the *Æneis*, is the Epiſode of Niſus and Euryalus: the adventure belongs to them alone; they alone are the objects of compaſſion and admiration; but their buſineſs which they carry on, is the general concernment of the Trojan camp, then beleaguered by Turnus and the Latines, as the Chriſtians were lately by the Turks: They were to advertiſe the chief Hero of the diſtreſſes of his ſubjects, occaſioned by his abſence, to crave his ſuccour, and ſolicit him to haſten his return.

The Grecian Tragedy was at firſt nothing but a Chorus of Singers; afterwards one actor was introduced, which was the Poet himſelf, who entertained the people with a diſcourſe in verſe, betwixt the pauſes of the ſinging. This ſucceeding with the people, more actors were added to make the variety the greater; and in proceſs of time the Chorus only ſung betwixt the acts, and the Coryphæus, or chief of them, ſpoke for the reſt, as an actor concerned in the buſineſs of the Play.

Thus Tragedy was perfected by degrees, and being arrived at that perfection, the Painters might probably take the hint from thence, of adding groupes to their pictures; but as a good picture may be without a groupe, ſo a good Tragedy may ſubſiſt without a Chorus, notwithſtanding any reaſons which have been given by Dacier to the contrary.

Monſieur

Monſieur Racine has indeed uſed it in his *Eſther*, but not that he found any neceſſity of it, as the French Critic would inſinuate. The Chorus at St. Cyr was only to give the young Ladies an occaſion of entertaining the King with vocal muſic, and of commending their own voices. The play itſelf was never intended for the public ſtage; nor, without any diſparagement to the learned Author, could poſſibly have ſucceeded there, and much leſs in the tranſlation of it here. Mr. Wycherley, when we read it together, was of my opinion in this, or rather I of his; for it becomes me ſo to ſpeak of ſo excellent a Poet, and ſo great a Judge. But ſince I am in this place, as Virgil ſays, "Spatiis excluſus iniquis," that is, ſhortened in my time, I will give no other reaſon than that it is impracticable on our ſtage. A new theatre, much more ample, and much deeper, muſt be made for that purpoſe, beſides the coſt of ſometimes forty or fifty habits, which is an expence too large to be ſupplied by a company of actors. It is true, I ſhould not be ſorry to ſee a Chorus on a theatre, more than as large and as deep again as ours, built and adorned at a King's charges; and on that condition and another, which is, that my hands were not bound behind me, as now they are, I ſhould not deſpair of making ſuch a Tragedy, as might be both inſtructive and delightful, according to the manner of the Grecians.

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"To make a ſketch, or a more perfect model of a picture," is, in the language of Poets, to draw up the Scenery of a Play; and the reaſon is the ſame for both; to guide the undertaking, and to preſerve the remembrance of ſuch things whoſe natures are difficult to retain.

To avoid abſurdities and incongruities is the ſame law eſtabliſhed for both Arts. "The Painter is not to paint a cloud at the bottom of a picture, but in the uppermoſt parts;" nor the Poet to place what is proper to the End or Middle in the Beginning of a Poem. I might enlarge on this; but there are few Poets or Painters who can be ſuppoſed to ſin ſo groſsly againſt the Laws of Nature and of Art. I remember only one Play, and for once I will call it by its name, *The Slighted Maid*, where there is nothing in the firſt act but what might have been ſaid or done in the fifth; nor any thing in the Midſt which might not have been placed as well in the Beginning or the End.

"To expreſs the paſſions, which are ſeated on the heart by outward ſigns," is one great precept of the Painters, and very difficult to perform. In Poetry the ſame paſſions and motions of the mind are to be expreſſed; and in this conſiſts the principal difficulty, as well as the excellency of that Art. "This," ſays my Author, "is the gift of Jupiter;" and, to ſpeak in the ſame Heathen language, We call it the gift of our Apollo, not to

be obtained by pains or ſtudy, if we are not born to it: For the motions which are ſtudied are never ſo natural as thoſe which break out in the height of a real paſſion. Mr. Otway poſſeſſed this part as thoroughly as any of the antients or moderns. I will not defend every thing in his *Venice Preſerved*; but I muſt bear this teſtimony to his memory, that the paſſions are truly touched in it, though, perhaps, there is ſomething to be deſired both in the grounds of them, and in the height and elegance of expreſſion; but Nature is there, which is the greateſt beauty.

"In the paſſions," ſays our Author, "we muſt have a very great regard to the quality of the perſons who are actually poſſeſſed with them." The joy of a Monarch for the news of a victory muſt not be expreſſed like the extaſy of a Harlequin on the receipt of a letter from his Miſtreſs: This is ſo much the ſame in both the Arts, that it is no longer a compariſon. What he ſays of face-painting, or the portrait of any one particular perſon, concerning the likeneſs, is alſo applicable to Poetry: In the character of an hero, as well as in an inferior figure, there is a better or worſe likeneſs to be taken; the better is a panegyric, if it be not falſe, and the worſe is a libel. Sophocles, ſays Ariſtotle, always drew men as they ought to be; that is, better than they were. Another, whoſe name I have forgotten, drew them worſe than

than naturally they were. Euripides altered nothing in the character, but made them ſuch as they were repreſented by Hiſtory, Epic Poetry, or Tradition. Of the three, the draught of Sophocles is moſt commended by Ariſtotle. I have followed it in that part of *Oedipus* which I writ; though, perhaps, I have made him too good a man. But my characters of Anthony and Cleopatra, though they are favourable to them, have nothing of outrageous panegyric; their paſſions were their own, and ſuch as were given them by Hiſtory, only the deformities of them were caſt into ſhadows, that they might be objects of compaſſion: whereas, if I had choſen a noon-day light for them, ſomewhat muſt have been diſcovered, which would rather have moved our hatred than our pity.

"The Gothic manner, and the barbarous ornaments which are to be avoided in a picture," are juſt the ſame with thoſe in an ill-ordered Play. For example; our Engliſh Tragi-comedy muſt be confeſſed to be wholly Gothic, notwithſtanding the ſucceſs which it has found upon our theatre; and in the *Paſtor Fido* of Guarini, even though Coriſca and the Satyr contribute ſomewhat to the main action: Neither can I defend my *Spaniſh Friar*, as fond as otherwiſe I am of it, from this imputation; for though the comical parts are diverting, and the ſerious moving, yet they are of an unnatural mingle: for mirth and gravity deſtroy each other,

and are no more to be allowed for decent, than a gay widow laughing in a mourning habit.

I had almoſt forgot one conſiderable reſemblance. Du Freſnoy tells us, "That the figures of the groupes muſt not be all on a ſide, that is, with their faces and bodies all turned the ſame way, but muſt contraſt each other by their ſeveral poſitions." Thus in a Play, ſome characters muſt be raiſed to oppoſe others, and to ſet them off the better, according to the old maxim, "Contraria juxta ſe poſita, magis eluceſcunt." Thus in *the Scornful Lady*, the Uſurer is ſent to confront the Prodigal: Thus in my *Tyrannic Love*, the Atheiſt Maximin is oppoſed to the character of St. Catharine.

I am now come, though with the omiſſion of many likeneſſes, to the third part of Painting, which is called the CHROMATIC or COLOURING. Expreſſion, and all that belongs to words, is that in a Poem which Colouring is in a Picture. The colours well choſen, in their proper places, together with the lights and ſhadows which belong to them, lighten the deſign, and make it pleaſing to the eye. The Words, the Expreſſions, the Tropes and Figures, the Verſification, and all the other elegancies of ſound, as cadences, turns of words upon the thought, and many other things, which are all parts of expreſſion, perform exactly the ſame office both in Dramatic and Epic Poetry. Our Author calls colouring, "lena ſororis;" in

plain

plain Engliſh, the Bawd of her Siſter, the deſign or drawing; ſhe clothes, ſhe dreſſes her up, ſhe paints her, ſhe makes her appear more lovely than naturally ſhe is, ſhe procures for the deſign, and makes lovers for her; for the deſign of itſelf is only ſo many naked lines. Thus in Poetry, the Expreſſion is that which charms the reader, and beautifies the Deſign, which is only the outlines of the fables. It is true, the deſign muſt of itſelf be good; if it be vicious, or, in one word, unpleaſing, the coſt of colouring is thrown away upon it. It is an ugly woman in a rich habit, ſet out with jewels; nothing can become her. But granting the deſign to be moderately good, it is like an excellent complexion with indifferent features; the white and red well mingled on the face, make what was before but paſſable, appear beautiful. "Operum Colores" is the very word which Horace uſes to ſignify Words and elegant Expreſſion, of which he himſelf was ſo great Maſter in his Odes. Amongſt the Antients, Zeuxis was moſt famous for his colouring; amongſt the Moderns, Titian and Correggio. Of the two antient Epic Poets, who have ſo far excelled all the moderns, the Invention and Deſign were the particular talents of Homer. Virgil muſt yield to him in both: for the deſign of the Latin was borrowed from the Grecian: But the "Dictio Virgiliana," the Expreſſion of Virgil, his Colouring, was incomparably

comparably the better; and in that I have always endeavoured to copy him. Moſt of the pedants, I know, maintain the contrary, and will have Homer excel even in this part. But of all people, as they are the moſt ill-mannered, ſo they are the worſt judges, even of words which are their province; they ſeldom know more than the grammatical conſtruction, unleſs they are born with a poetical genius, which is a rare portion amongſt them: Yet ſome, I know, may ſtand excepted, and ſuch I honour. Virgil is ſo exact in every word, that none can be changed but for a worſe; nor any one removed from its place, but the harmony will be altered. He pretends ſometimes to trip; but it is only to make you think him in danger of a fall, when he is moſt ſecure. Like a ſkilful dancer on the ropes (if you will pardon the meanneſs of the ſimilitude) who ſlips willingly and makes a ſeeming ſtumble, that you may think him in great hazard of breaking his neck, while at the ſame time he is only giving you a proof of his dexterity. My late Lord Roſcommon was often pleaſed with this reflection, and with the examples of it in this admirable Author.

I have not leiſure to run through the whole compariſon of lights and ſhadows with tropes and figures; yet I cannot but take notice of metaphors, which, like them, have power to leſſen or greaten any thing. Strong and glowing colours are the

juſt

juſt reſemblances of bold metaphors, but both muſt be judiciouſly applied; for there is a difference betwixt Daring and Fool-hardineſs. Lucan and Statius often ventured them too far; our Virgil never. But the great defect of the *Pharſalia* and the *Thebais* was in the deſign; if that had been more perfect, we might have forgiven many of their bold ſtrokes in the colouring, or at leaſt excuſed them; yet ſome of them are ſuch as Demoſthenes or Cicero could not have defended: Virgil, if he could have ſeen the firſt verſes of the *Sylvæ*, would have thought Statius mad in his fuſtian deſcription of the Statue on the Brazen Horſe: But that Poet was always in a foam at his ſetting out, even before the motion of the race had warmed him. The ſoberneſs of Virgil whom he read, it ſeems to little purpoſe, might have ſhewn him the difference betwixt "Arma virumque cano, and Magnanimum æacidem, formidatamque tonanti progeniem." But Virgil knew how to riſe by degrees in his expreſſions: Statius was in his towering heights at the firſt ſtretch of his pinions. The deſcription of his running horſe, juſt ſtarting in the funeral games for Archemorus, though the verſes are wonderfully fine, are the true image of their author:

Stare adeo neſcit, pereunt veſtigia mille ——
Ante fugam; abſentemque ferit gravis ungula campum.

Which

Which would coſt me an hour, if I had the leiſure to tranſlate them, there is ſo much of beauty in the original. Virgil, as he better knew his colours, ſo he knew better how and where to place them. In as much haſte as I am, I cannot forbear giving one example: It is ſaid of him, that he read the ſecond, fourth, and ſixth books of his Æneis to Auguſtus Cæſar. In the ſixth (which we are ſure he read, becauſe we know Octavia was preſent, who rewarded him ſo bountifully for the twenty verſes which were made in honour of her deceaſed ſon Marcellus); in this ſixth book, I ſay, the Poet, ſpeaking of Miſenus, the trumpeter, ſays,

——— Quo non præſtantior alter,
Ære ciere viros, ———

and broke off in the hemiſtich, or midſt of the verſe; but in the very reading, ſeized as it were with a divine fury, he made up the latter part of the hemiſtich with theſe following words,

——— Martemque accendere cantu.

How warm, nay, how glowing a colouring is this! In the beginning of the verſe, the word *æs*, or braſs, was taken for a trumpet, becauſe the inſtrument was made of that metal, which of itſelf was fine; but in the latter end, which was made *extempore*, you ſee three metaphors, *Martemque*, —— *accendere*, —— *cantu*. Good Heavens! how the plain ſenſe is raiſed by the beauty of the words. But this was Happineſs, the former might be only

Judgment,

Judgment. This was the "curioſa felicitas" which Petronius attributes to Horace. It is the pencil thrown luckily full upon the horſe's mouth, to expreſs the foam, which the Painter, with all his ſkill, could not perform without it. Theſe hits of words a true Poet often finds, as I may ſay, without ſeeking; but he knows their value when he finds them, and is infinitely pleaſed. A bad Poet may ſometimes light on them, but he diſcerns not a diamond from a Briſtol ſtone; and would have been of the cock's mind in Æſop, a grain of Barley would have pleaſed him better than the jewel. The lights and ſhadows which belong to colouring, put me in mind of that verſe of Horace,

Hoc amat obſcurum, vult hoc ſub luce videri.

Some parts of a Poem require to be amply written, and with all the force and elegance of words; others muſt be caſt into ſhadows; that is, paſſed over in ſilence, or but faintly touched. This belongs wholly to the judgment of the Poet, and the Painter. The moſt beautiful parts of the Picture and the Poem muſt be the moſt finiſhed; the colours and words moſt choſen; many things in both, which are not deſerving of this care, muſt be ſhifted off, content with vulgar expreſſions; and thoſe very ſhort, and left, as in a ſhadow, to the imagination of the reader.

We have the proverb, "Manum de tabulâ," from the Painters, which ſignifies to know when to

to give over, and to lay by the pencil. Both Homer and Virgil practiſed this precept wonderfully well; but Virgil the better of the two. Homer knew that when Hector was ſlain, Troy was as good as already taken; therefore he concludes his action there: For what follows in the funerals of Patroclus, and the redemption of Hector's body, is not, properly ſpeaking, a part of the main action. But Virgil concludes with the death of Turnus; for, after that difficulty was removed, Æneas might marry, and eſtabliſh the Trojans when he pleaſed. This rule I had before my eyes in the concluſion of the Spaniſh Friar, when the diſcovery was made that the King was living; which was the knot of the Play untied: the reſt is ſhut up in the compaſs of ſome few lines, becauſe nothing then hindered the happineſs of Toriſmond and Leonora. The faults of that Drama are in the kind of it, which is Tragi-comedy. But it was given to the people, and I never writ any thing for myſelf but Anthony and Cleopatra.

This remark, I muſt acknowledge, is not ſo proper for the colouring as the deſign; but it will hold for both. As the words, &c. are evidently ſhewn to be the cloathing of the thought, in the ſame ſenſe as colours are the cloathing of the deſign; ſo the Painter and the Poet ought to judge exactly when the colouring and expreſſions are perfect,

perfect, and then to think their work is truly finiſhed. Apelles ſaid of Protogenes, that "he knew not when to give over." A work may be over-wrought as well as under-wrought: Too much labour often takes away the ſpirit, by adding to the poliſhing; ſo that there remains nothing but a dull correctneſs, a piece without any conſiderable faults, but with few beauties; for when the ſpirits are drawn off, there is nothing but a "caput mortuum." Statius never thought an expreſſion could be bold enough; and if a bolder could be found, he rejected the firſt. Virgil had judgment enough to know Daring was neceſſary; but he knew the difference betwixt a glowing colour and a glaring; as when he compared the ſhocking of the fleets at Actium to the juſtling of iſlands rent from their foundations and meeting in the ocean. He knew the compariſon was forced beyond Nature, and raiſed too high; he therefore ſoftens the metaphor with a *credas*. You would almoſt believe that mountains or iſlands ruſhed againſt each other:

——— Credas innare revulſas
Cycladas; aut montes concurrere montibus æquos.

But here I muſt break off without finiſhing the diſcourſe.

"Cynthius aurem vellit, & admonuit, &c." the things which are beheld are of too nice a conſideration

ſideration for an Eſſay begun and ended in twelve mornings; and perhaps the Judges of Painting and Poetry, when I tell them how ſhort a time it coſt me, may make me the ſame anſwer which my late Lord Rocheſter made to one, who, to commend a Tragedy, ſaid, it was written in three weeks: "How the Devil could he be ſo long about it? for that Poem was infamouſly bad," and I doubt this Parallel is little better; and then the ſhortneſs of the time is ſo far from being a commendation, that it is ſcarcely an excuſe. But if I have really drawn a portrait to the knees, or an half-length, with a tolerable likeneſs, then I may plead with ſome juſtice for myſelf, that the reſt is left to the Imagination. Let ſome better Artiſt provide himſelf of a deeper canvas; and taking theſe hints which I have given, ſet the figure on its legs, and finiſh it in the Invention, Deſign, and Colouring.

EPISTLE

# EPISTLE

OF

## Mr. POPE

TO

## Mr. JERVAS.

The following elegant Epiſtle has conſtantly been prefixed to all the Editions of DU FRESNOY, which have been publiſhed ſince JERVAS corrected the tranſlation of DRYDEN. It is, therefore, here reprinted, in order that a Poem which does ſo much honour to the original Author may ſtill accompany his work, although the Tranſlator is but too conſcious how much ſo maſterly a piece of Verſification on the ſubject of Painting, will, by being brought thus near it, prejudice his own lines.

TO

## MR. JERVAS,

WITH

## FRESNOY's ART OF PAINTING,

Tranſlated by Mr. DRYDEN.*

THIS verſe be thine, my friend, nor thou refuſe
This, from no venal or ungrateful Muſe.
Whether thy hand ſtrike out ſome free deſign,
Where life awakes, and dawns at every line;
Or blend in beauteous tints the colour'd maſs,
And from the canvas call the mimic face:
Read theſe inſtructive leaves, in which conſpire
FRESNOY's cloſe Art, and DRYDEN's native fire;
And reading wiſh, like theirs, our fate and fame,
So mix'd our ſtudies, and ſo join'd our name;
Like them to ſhine through long-ſucceeding age,
So juſt thy ſkill, ſo regular my rage.

* Firſt printed in 1717.

Smit

Smit with the love of Sister-Arts we came,
And met congenial, mingling flame with flame;
Like friendly colours found them both unite,
And each from each contract new strength and light,
How oft in pleasing tasks we wear the day,
While Summer suns roll unperceiv'd away?
How oft our slowly-growing works impart,
While images reflect from art to art?
How oft review; each finding, like a friend,
Something to blame, and something to commend?

What flatt'ring scenes our wand'ring fancy wrought,
Rome's pompous glories rising to our thought!
Together o'er the Alps methinks we fly,
Fir'd with ideas of fair Italy.
With thee, on Raphael's monument I mourn,
Or wait inspiring dreams at Maro's urn:
With thee repose, where Tully once was laid,
Or seek some ruin's formidable shade;
While Fancy brings the vanish'd pile to view,
And builds imaginary Rome anew.
Here thy well-study'd marbles fix our eye;
A fading fresco here demands a sigh:
Each heavenly piece unwearied we compare,
Match Raphael's Grace with thy lov'd Guido's Air,
Caracci's Strength, Coreggio's softer Line,
Paulo's free Stroke, and Titian's Warmth divine.

How

How finish'd with illustrious toil appears
This small, well-polish'd gem, the work of years!*
Yet still how faint by precept is expreſt
The living image in the Painter's breast!
Thence endleſs ſtreams of fair ideas flow,
Strike in the ſketch, or in the picture glow;
Thence Beauty, waking all her forms, ſupplies
An Angel's ſweetneſs, or Bridgwater's eyes.

Muſe! at that name thy ſacred ſorrows ſhed,
Thoſe tears eternal that embalm the dead:
Call round her tomb each object of deſire,
Each purer frame inform'd with purer fire:
Bid her be all that chears or ſoftens life,
The tender ſiſter, daughter, friend, and wife!
Bid her be all that makes mankind adore;
Then view this marble, and be vain no more!

Yet ſtill her charms in breathing paint engage;
Her modeſt cheek ſhall warm a future age.
Beauty, frail flower, that ev'ry ſeaſon fears,
Blooms in thy colours for a thouſand years.
Thus Churchill's race ſhall other hearts ſurprize,
And other beauties envy Wortley's † eyes,

Each

* Freſnoy employed above twenty years in finiſhing this Poem.

† In one of Dr. Warburton's Editions of Pope, by which copy this has been corrected, the name is changed

Each pleaſing Blount ſhall endleſs ſmiles beſtow,
And ſoft Belinda's bluſh for ever glow.

Oh! laſting as thoſe colours may they ſhine,
Free as thy ſtroke, yet faultleſs as thy line!
New graces yearly, like thy works, diſplay;
Soft without weakneſs, without glaring gay;
Led by ſome rule, that guides, but not conſtrains;
And finiſh'd more through happineſs than pains!
The kindred Arts ſhall in their praiſe conſpire,
One dip the Pencil, and one ſtring the Lyre.
Yet ſhould the Graces all thy figures place,
And breathe an air divine on ev'ry face;
Yet ſhould the Muſes bid my numbers roll,
Strong as their charms, and gentle as their ſoul;
With Zeuxis' Helen thy Bridgwater vie,
And theſe be ſung till Granville's Myra die;
Alas! how little from the grave we claim?
Thou but preſerv'ſt a Face, and I a Name.

to *Worſley*. If that reading be not an error of the preſs, I ſuppoſe the Poet altered the name after he had quarrelled with Lady M. W. Montague, and, being offended at her Wit, thus revenged himſelf on her Beauty.

A

# CHRONOLOGICAL LIST

OF

# PAINTERS

FROM

The Revival of the Art to the Beginning of the Preſent Century.

A

# CHRONOLOGICAL LIST

OF

# PAINTERS

FROM

The Revival of the Art to the Beginning of the Present Century.

# APPENDIX.

## A CHRONOLOGICAL LIST

INSTEAD of the ſhort account of the lives of the Painters by Mr. GRAHAM, which has been annexed to the later Editions of Mr. DRYDEN's Tranſlation, I have thought proper to inſert, at the concluſion of this work, the following Chronological Liſt drawn up by the late Mr. GRAY, when in Italy, for his own uſe, and which I found fairly tranſcribed amongſt thoſe papers which his friendſhip bequeathed to me. Mr. GRAY was as diligent in his reſearches as correct in his judgment; and has here employed both theſe talents to point out in one column the places where the principal works of each Maſter are to be found, and in another the different parts of the art in which his own taſte led him to think that they ſeverally excelled *. It is preſumed, therefore, that theſe two additions to the names and dates will render this little work more uſeful than any thing of the Catalogue kind hitherto printed on the ſubject. For more copious Biographical information, the reader is referred to Mr. PILKINGTON's Dictionary.

* See Memoirs of Mr. Gray, Note on Letter XIV. Sect. II.

## A CHRONOLOGICAL LIST

| | Names. | Studied under | Excelled in |
|---|---|---|---|
| | Giovanni Cimabue | certain Greeks | firſt revived Painting |
| | Andrea Taffi | Apollonius, a Greek | revived Moſaic |
| | Giotto | Cimabue | quitted the ſtiff manner of the Greeks |
| | Buonamico Buffalmacco | Andrea Taffi | |
| 5 | Ambrogio Lorenzetti | Giotto | |
| | Pietro Cavallini | Giotto | |
| | Simon Memmi | Giotto | |
| | Andrea Orgagna | imitated Giotto | |
| | Tomaſo Giottino | imitated Giotto | |
| 10 | Paolo Uccello | Antonio Venetiano | firſt who ſtudied perſpective |
| | Maſſolino | Lorenzo Ghiberti and Gher. Starnina | gave more grace to his figures and drapery |
| | Maſaccio | Maſſolino | |
| | Fra. Giov. Angelico da Fieſole | Giottino | |
| | Antonello da Meſſina | John Van Eyck | introduced oil Painting into Italy |
| 15 | Fra. Filippo Lippi | Maſaccio | began to paint figures larger than life |
| | Andrea del Caſtagno detto Degl' Impiccati | Domenico Venetiano | |
| | Gentile del Fabriano | Giovanni da Fieſole | painted in oil firſt at Florence |
| | Giacomo Bellini | Gentile del Fabriano | |
| | Gentile } Bellini | Giacomo their father | |
| 20 | Giovanni } | | |
| | Coſmo Roſſelli | | |
| | Domenico Ghirlandaio | Aleſſand. Baldovinetti | lively colouring genteel deſigning and good airs |
| | Andrea Verocchio | Giacomo Squarcione | obſervation of perſpective |
| | Andrea Mantegna | | |
| 25 | Filippo Lippi | Fra. Filippo his father, and Sandro Boticelli | |
| | Pietro Perugino | Andrea Verocchio | |

## OF MODERN PAINTERS.

| Painted | Country, Place, and Year of their Death. | | Aged. | Principal Works are at |
|---|---|---|---|---|
| History | Florence, Florence, | 1300 | 60 | almoſt all periſhed. |
| History | Florence | 1494 | 82 | unknown. |
| History | Florence | 1336 | 60 | Rome, St. Peter's, Arezzo—Moſaics. |
| History | Florence | 1340 | 78 | Piſa, Campo-Santo. |
| History | Sienna | 1350 | 83 | |
| History | Rome | 1364 | 85 | Rome, St. Paolo fuor della Citta. |
| Portraits | Sienna, Florence, | 1345 | 60 | |
| History | Florence | 1389 | 60 | Florence, the Dome. |
| History | Florence | 1356 | 32 | |
| Birds, ſome Hiſtory | Florence | 1432 | 83 | |
| History | Florence | 1418 | 37 | |
| History | Florence | 1443 | 24 | |
| History, Miniatures | Florence, Rome | 1455 | 68 | Florence, the Palace, in the Apartments of the old Pictures. |
| History | Meſſina | 1475 | 49 | |
| History | Florence, Rome | 1438 | 69 | Florence, the Palace. |
| History | | | | |
| History | Florence | 1480 | 71 | |
| History | Verona | | 80 | Rome, S. Giov. Laterano, S. Mar. Maggiore. |
| History | Venice | 1470 | — | |
| History | Venice | 1501 | 80 | Venice, and in ſome Cabinets. |
| History | Venice | 1512 | 90 | |
| History | Florence, Rome | 1484 | 68 | Rome, Capella Siſtina. |
| | Florence | 1493 | 44 | Florence, Palace, Cloſet of Madama. |
| History | Florence | 1488 | 56 | |
| History | Padua, Mantua | 1517 | 66 | Florence, Rome, Apartments of Innocent 8, at the Belvedere Chapel. |
| History | Florence | 1505 | 69 | |
| History | Rneſia, Rome | 1524 | 78 | Rome, Pal. Borgheſe, &c. |

Bernardine

| Names. | Studied under | Excelled in |
|---|---|---|
| Bernardino Pinturicchio | Pietro Perugino | Painted |
| Franceſco Francia | Marco Zoppo | firſt conſiderable Maſter of the Bologneſe School |
| Bartolomeo Ramenghi, detto Il Bagnacavallo | Franceſco Francia | ſoft and fleſhy colouring |
| Innocenzo Francuzzi, detto da Imola | Franceſco Francia | correct drawing |
| Franceſco Turbido, detto Il Mauro | * Giorgione | |
| Luca Signorelli | Pietro della Franceſca | |
| * Lionardo da Vinci | | exquiſite deſigning |
| * Giorgio Giorgione | imitated Lionardo's manner | management of the clair-obſcure, and colouring |
| * Antonio da Correggio | | divine colouring and morbidezza of his fleſh; angelical grace and joyous airs of his figures and clair-obſcure |
| Mariotto Albertinelli | Coſmo Roſelli | |
| Baccio, detto Fra. Bartolomeo di S. Marco | Coſmo Roſelli | |
| Pietro di Coſimo | Coſimo Roſelli | |
| Raphaelino del Garbo | Filippo Lippi | |
| * Michael Angelo Buonarotta | Dominico Ghirlandaio | great correctneſs of deſign, grand and terrible ſubjects, profound knowledge of the anatomical part |

| | Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are |
|---|---|---|---|---|---|
| | History | Florence, Sienna | 1513 | 59 | Sienna, Library of the Dom[illegible] Rome, Santa Croce in G[illegible] ruſalemme; Madonna d[illegible] Popolo, &c. |
| | History | Bologna | 1518 | 68 | Bologna, in ſeveral Churches. |
| | History | Bologna | 1542 | 48 | Bologna. |
| | History | Bologna | | — | Bologna. |
| 5 | Portraits | Verona | 1521 | 81 | |
| | History | Cortona | 1521 | 82 | |
| | History and Portraits | Milan, Paris | 1517 | 75 | Milan, the Dominicans, the Academy; Florence, Pal. Pitti; Rome, Pal. Borgheſe, Barberini. |
| | History and Portraits | Caſtle Franco nel Trevigiano, Venice, | 1511 | 33 | Venice; Florence, Pal. Pitti; Rome, Pal. Pamphili. |
| | History and Portraits | Corregio nel Reggiano | 1534 | 40 | Modena, the Duke's Collections; Parma, the Dome, Saint Antonio Abbate, S. Giovanni del monte, ſan Sepulchro; Florence, the Palace; Paris, the Palais Royal, &c. Naples, the King's Collections. |
| 10 | History | Florence | 1520 | 45 | |
| | History | Florence | 1517 | 48 | |
| | Groteſques and monſters | Florence | 1521 | 80 | |
| | History | Florence | 1529 | 58 | |
| | History | Chiuſi, preſſo d'Arezzo; Rome | 1564 | 90 | Rome, Capella Seſtina, Capella Paulina, S. Giovanni Laterano; Florence, the Palace. |

9 Raffaelle

| Names. | Studied under | Excelled in |
|---|---|---|
| * Raffaëlle Sanzio d'Urbino | Pietro Perugino; corrected his manner upon ſeeing the works of Lionardo da Vinci and Michael Angelo | in every part of painting, but chiefly in the thought, compoſition, expreſſion, and drawing |
| * Titiano Vecelli | Giovanni Bellini | the clair-obſcure and all the beauties of colouring |
| Domenico Puligo | Domenico Ghirlandaio | |
| Timoteo Urbino | Rafaëlle | the ſame as his Maſter |
| 5 Vincenzo da San Geminiano | Rafaëlle | |
| Lorenzo di Credi | Andrea Verocchio imitated Lionardo da Vinci | |
| Balthazar Peruzzi | | |
| Giovanni Franceſco Penni detto il Fattore | Rafaëlle | good imitation of his Maſter, and great diſpatch |
| * Giulio Romano | Rafaëlle | his Maſter's excellencies |
| 10 Peligrino di Modena | Rafaëlle | |
| Pierino Buonacorvi detto Perin del Vago | Rafaëlle | |
| Giovanni da Udina | Rafaëlle | animals, flowers, and fruits |
| * Andrea del Sarto | Pietro di Coſimo | natural and graceful airs, and correct drawing; a bright manner of colouring |
| Francia Bigio | Mariotto Albertinelli | painted in company with and like Andrea |
| 15 Sebaſtiano detto Fradel Piombo | Giov. Bellini; Il Giorgione, M. Angelo | painted in the ſtrong and correct manner of this laſt, and coloured better |
| Orazio Sammachini | Il Bagnacavallo, Innocenzo d'Imola | |
| Lorenzetto Sabattini | the ſame | |
| Proſpero Fontana | the ſame | |
| Lavinia Fontana | Proſpero, her father | |

| | Painted | Country, Place, and Year of their Death. | | Age | Principal Works are at |
|---|---|---|---|---|---|
| | History and Portraits | Urbino, | Rome 1520 | 37 | Rome, the Vatican, S. Pietro, in Montorio; S. Augustino, the Lungara, &c. Florence, the Palace; France, Versailles, the Palais Royal; England, Hampton-Court; Naples, the King's Collection. |
| | History and Portraits | Cadore nel Friuleſe; Venice | 1576 | 99 | Venice; Rome; in many Collections, &c. |
| | History | Florence | 1525 | 52 | |
| | History | Urbino | 1524 | 54 | Rome Madonna della Pace. |
| 5 | History | S. Geminiano | 1527 | 58 | Rome, the Vatican. |
| | History | Florence | 1530 | — | |
| | History, buildings | Sienna, Rome | 1536 | 55 | Rome, Madonna della Pace. |
| | History | Rome, Naples | 1528 | 40 | Rome, the Vatican; Lungara. |
| | History | Rome, Mantua | 1546 | 54 | Rome, Vatican, &c. Mantua, the Palace Te. |
| 10 | History | Modena | 1538 | — | |
| | History | Florence, Rome | 1547 | 47 | Rome, Vatican; Genoa, Pal. Doria. |
| | Groteſques | Udina, Rome | 1564 | 70 | Rome, Vatican, &c. |
| | History, Portraits | Florence | 1530 | 42 | Florence, the Palace, Monaſterio de Scalzi, &c. Rome, Pal. Borgheſe, &c. Naples, King's Collection. |
| | History | Florence | —— | 41 | |
| 15 | History, Portraits | Venice, Rome | 1547 | 62 | Rome, S. Pietro in montorio, Cap. Chigi; France, Palais Royal. |
| | History | Bologna | 1577 | 45 | |
| | History | Bologna | —— | — | |
| | History, Portraits | Bologna | —— | — | |
| | History, Portraits | Bologna | 1602 | 50 | |

Pelegrino

| Names. | Studied under | Excelled in |
|---|---|---|
| Pelegrino Tibaldi | Il Bagnacavallo, Innocenzo d'Imola | a ſtrong Michael Angelico manner |
| Primaticcio, detto il Bologna | the ſame; Julio Romano | gentileneſs |
| Nicolo Bolognese, detto Meſſer Nicolo | Primaticcio | |
| Il Doſſo | Lorenzo Coſta, Titian | |
| 5 Bernazzano da Milano | | |
| Giov. Martino da Udina | Giov. Bellini | |
| Pelegrino da ſan Daniele | the ſame | |
| Giovanni Antonio Regillo, detto Licinio da Pordenone | Giorgione | fine colouring |
| Girolamo da Trevigi | | |
| 10 Polidoro da Caravaggio | Rafaël | the correctneſs of deſign and imitation of the antique, chiefly in chiaro-ſcuro |
| Il Maturino | Rafaël | the ſame; they always painted together |
| * Franceſco Mazzuolo, detto Il Parmeggiano | imitated Rafaël | great delicacy and gentileneſs of drawing |
| Girolamo Mezzuoli | Franceſco, his couſin | whom he always imitated |
| Giacomo Palma, detto Il Vecchio | Titian and others | warm and mellow tints |
| 15 Lorenzo Lotto | imitated Bellini and Giorgione | |
| Franceſco Monſignori | Bellini | |
| Domenico Beccafumi o Meccarino | imitated Pietro Perugino | |
| Giacomo Pontormo | Lionardo da Vinci, Albertinelli, Andrea del Sarto | |
| Girolamo Genga | Pietro Perugino | |
| 20 Giov. Antonio da Verzelli, detto Il Sodoma | | |
| Baſtiano Ariſtotile | | |
| Benvenuto Garofalo | Baldini, Lorenzo Coſta | like Rafaël |
| Girolamo da Carpi | Garofalo, he imitated Correggio | |

| | Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|---|
| | History | Bologna, Milan | 1592 | 70 | Bologna, the Academy; Spain, the Escurial. |
| | History | Bologna, France | 1570 | 80 | Fontainbleau; Chateau de Beauregard près de Blois. |
| | History | Modena | 1570 | 60 | Fontainbleau. |
| | History, landscapes | Ferrara, Ferrara | —— | — | |
| 5 | Animals, landscapes, and fruits | Milan | 1550 | — | |
| | History | Udina, Venice | 1564 | 70 | |
| | History | Venice | —— | — | |
| | History, Portraits | Pordenone nel Friuli, Venice | 1540 | 56 | Venice. |
| | History, buildings | Il Truigiano, Engl. | 1544 | 36 | |
| 10 | History | Caravaggio, Messina | 1543 | 51 | Rome, Pal. Barberini, Matthews d'Oro, Casa di Bolloni. |
| | History | Florence | 1527 | 37 | |
| | History | Parma | 1540 | 36 | Parma, the Dome, Madonna della Steccata; in many Collections. |
| | History | Parma | —— | — | Parma, San Sepolcro. |
| | History, Portraits | Venice | 1596 | 48 | Venice, and in several Collections. |
| 15 | History, Portraits | Venice | 1544 | 36 | |
| | Portraits | Venice | 1519 | 64 | |
| | History | Sienna | 1549 | 65 | Sienna, Pavement of the Dome. |
| | History | Florence | 1558 | 65 | Florence. |
| | History | Urbino | 1551 | 75 | |
| 20 | History | —— Sienna | 1554 | — | |
| | History | Florence | 1553 | 70 | |
| | History | Ferrara | 1559 | 78 | In a few Collections. |
| | History | Ferrara | 1556 | 55 | |

Giov.

| | Names. | Studied under | Excelled in |
|---|---|---|---|
| | Giov. Franceſco Bezzi, detto Il Noſadella | Pelegrino Tibaldi | |
| | Ercole Procaccini | the ſame | |
| | Bartolomeo & tre figli } Paſſerotti | the ſame | |
| | Franceſco Salviati | Andrea del Sarto | |
| 5 | Giorgio Vaſari | the ſame | |
| | Daniel Ricciarelli, detto da Volterra | Il Sodoma; Baldaſar Peruzzi | |
| | Taddeo Zucchero | ſtudied Rafaël | |
| | Frederico Zucchero | | painted with his brother |
| | Bartolomeo Ceſi | Il Noſadella | |
| 10 | Dionigi Calvart | Proſpero Fontana | |
| | John of Bruges | Hubert Van Eyck | ſaid to have invented Oil-Painting |
| | Albert Durer | Hupſe Martin | |
| | Quintin Matſys, called the Smith of Antwerp | | Nature, high finiſhing |
| | Lucas Jacob, called Luca d'Olanda | Cornelius Engelbert | |
| 15 | Peter Brugle, called Old Brugle | Peter Koek | |
| | * John Holben, called Hans Holben | | great Nature, extreme finiſhing |
| | Roger Vandenſyde | John Van Eyck | |
| | John Schorel | Jacob Cornili | |
| | Matthias Cock | | |
| 20 | Martin Heemſkirke | John Schorel | |
| | François Floris, called Franc-Flore | Lambart de Liege | |
| | Franceſco Vecelli | Titian, his brother | |
| | Orazio Vecelli | Titian, his father | |
| | Nadalino di Murano | Titian | |
| 25 | Damiano Mazza | Titian | |
| | Girolamo di Titiano | Titian | |
| | Paris Bordone | Titian | |
| | Andrea Schiavone | Titian | |
| | Aleſſandro Bonvincino, detto, Il Morette | Titian, imitated Rafaël | |

Hiſtory

| | Painted | Country, Place, and Year of their Death. | | Age | Principal Works are at |
|---|---|---|---|---|---|
| | History | Bologna | 1571 | — | Bologna. |
| | History | Bologna | —— | — | |
| | History | Bologna | —— | | |
| | History | Florence | 1563 | 54 | Florence. |
| 5 | History, Portraits | Florence | 1584 | 68 | Rome, Santa Croce; Florence, the Palace. |
| | History | Volterra | 1566 | 57 | Rome, S. Trinitá del Monte, S. Aguſtino. |
| | History, Portraits | St. Angelo in Vado, nell' Urbino, Rome | 1566 | 37 | Rome, the Caprarola, Pal. Farneſe. |
| | History, Portraits | Rome | 1609 | 66 | Rome, ſeveral Collections. |
| | History | Bologna | —— | 79 | |
| 10 | History | Antwerp, Bologna | 1619 | 54 | |
| | History, Portraits | Venlo in Guelders, Bruges | 1470 | — | Ghent, the Cathedral. |
| | History, Portraits | Nuremberg | 1528 | 57 | In many Collections. |
| | History, Portraits | Antwerp | 1529 | 69 | Antwerp, the Cathedral; England, in Collections. |
| | History, Portraits | Leyden | 1533 | — | Leyden, Hotel de Ville, many Collections. |
| 15 | | Brugle near Breda | 1570 | 60 | |
| | History, Portraits | Baſil, London | 1544 | 46 | Baſil, Hotel de Ville; England in many Collections. |
| | History | Bruges | —— | — | Bruſſels, Hotel de Ville. |
| | History | Alemaer, Utrecht | 1562 | 67 | |
| | Landſcapes | Antwerp | 1565 | 65 | |
| 20 | Droll figures | Heemſkirke, Haerlem | 1574 | 76 | |
| | History | Antwerp | 1570 | 50 | |
| | Portraits | Venice | —— | — | |
| | Portraits, History | Venice | 1579 | 66 | |
| | Portraits | Murano, Venice | —— | — | |
| 25 | History, Portraits | Padua | —— | — | |
| | History, Portraits | Venice | —— | — | |
| | History, Portraits | Venice | 1588 | 75 | |
| | History | Sebenico, Venice | 1582 | 60 | |
| | History | Breſcia | 1564 | 50 | |

Girolamo

| Names. | Studied under | Excelled in |
|---|---|---|
| Girolamo Romanino | Titian | |
| Il Mutiano | Titian, Tad. Zucchero | |
| Pirro Ligorio | Giulio Romano | |
| Dom. Giulio Clovio | Giulio Romano | chaſte and gentile colouring, ſomewhat of Michael Angelo in the drawing |
| 5 Il Bronzino, Angelo Allori | Giacomo Pontormo | |
| Aleſſandro Allori | Bronzino, his uncle | |
| Giacomo Sementi | Dionigi Galvart | |
| Marcello Venuſto | Perin del Vaga | |
| Marco da Faënza | | |
| 10 Girolamo da Sermonetta | Perin del Vaga | |
| Battiſta Naldino | Il Bronzino | |
| Nicolo del Pomerancio | | |
| Jean Couſin | | commonly upon glaſs |
| Michael Coxis | Van Orlay, Rafaël | |
| 15 John Bol | | |
| Peter Porbus | | |
| Antony More | John Schorel | |
| George Hoefnaghel | | |
| Camillo Procaccini | Ercole, his father; Proſpero Fontana | a dark, ſtrong, expreſſive manner |
| 20 Giulio Ceſare Procaccini | Ercole, his father, Proſpero Fontana | a dark, ſtrong, expreſſive manner |
| Jude Indocus Van-Winghen | ſtudied in Italy | |
| John Strada | ſtudied in Italy | |
| Bartholomew Sprangher | | |
| Michael John Miervelt | Ant. Blockland | |
| 25* Paolo Cagliari, detto Paul Veroneſe | Antonio Badiglio | rich and noble compoſition; fine warm colouring |
| Carlo Cagliari | Paolo, his father | imitated his manner |
| Benedetto Cagliari | the ſame | the ſame |
| Gabrielle Cagliari | the ſame | the ſame |
| Battiſta Zelotti | Ant. Badiglio worked with Paul Veroneſe | |

History

| | Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|---|
| | History | Breſcia | 1567 | 63 | |
| | Landſcapes, Portraits | Breſcia, Rome | 1590 | 62 | |
| | Antique monuments and buildings | Naples | 1573 | 80 | |
| | Miniature, History | Sclavonia, Rome | 1578 | 80 | Rome, Vatican Library; Florence, the Palace; Naples, King's Collection. |
| 5 | History, Portraits | Florence | 1580 | 69 | |
| | History | Florence | 1607 | 72 | |
| | History | Florence | 1625 | 45 | |
| | History | Mantua | 1576 | 61 | |
| | History | Faënza | — | — | |
| 10 | History | Sermonetta | 1550 | 46 | |
| | History | Florence | — | — | |
| | History | Pomerancio | 1626 | 74 | |
| | History | Soucy proche de Sens; Paris | 1589 | — | Vincennes, the Minims; Paris. |
| | History | Mechlin, Antwerp | 1592 | 95 | |
| 15 | Miniature, Landſcapes | Mechlin, Bruſſels | 1593 | 59 | |
| | | Bruges | 1583 | 73 | |
| | Portraits, History | Utrecht | 1575 | 56 | |
| | Views of Cities, Landſcapes | Antwerp | 1600 | — | |
| | History | Bologna, Milan | 1626 | 80 | Milan; Genoa, the Annonciate St. Maria Carignano. |
| 20 | History | Bologna, Milan | 1626 | 78 | Milan; Genoa, the Annonciata St. Maria Carignano. |
| | History | Bruſſels, Germany | 1603 | 62 | |
| | Battles, Hunting | Bruges, Florence | 1604 | 68 | |
| | History | Antwerp, Vienna | 1623 | 72 | |
| | Portraits | Delft | 1641 | 73 | |
| 25 | History, Portraits | Verona, Venice | 1588 | 58 | Venice, and almoſt every where. |
| | the ſame | Venice | 1596 | 26 | |
| | the ſame | the ſame | 1598 | 60 | |
| | the ſame | the ſame | 1631 | 63 | |
| | History, chiefly in Freſco | Venice | 1592 | 60 | Ciacomo |

| Names. | Studied under | Excelled in |
|---|---|---|
| Giacomo da Ponte, detto Il Baſſano | Francesco, his father, Bonifacio Venetiano, imitated Titian | much Nature, and fine colouring |
| Francesco Baſſano | Giacomo, his father | imitated his manner, and copied his pictures |
| Leandro Baſſano | the ſame | the ſame |
| Giambattiſta Baſſano | the ſame | the ſame |
| Girolamo Baſſano | the ſame | the ſame |
| * Giacomo Robuſti, detto Il Tintoretto | Titian, in his drawing imitated Michael Angelo | the ſtrepito and moſſa of his pencil; variety and correctneſs of deſign; ſeldom finiſhed |
| Marietta Tintoretto | Tintoret, her father | |
| Paul Franceſchi | Tintoret | |
| Martin de Vos | Tintoret | |
| John Rothenamer | Tintoret | deſigned after his manner |
| Paolo Farinato | Antonio Badiglio | |
| Marco Vecelli | Titian, his uncle | |
| Livio Agneſti | Perin del Vago | |
| Marco da Sienna | Dan. Volterra | |
| Giacomo Rocca | Dan. Volterra | |
| Frederico Baroccio | ſtudied Rafaël | fine gentile drawing |
| Il Cavaliero Franceſco Vanni | Fred. Baroccio | correct deſign and agreeable colouring |
| * Michael Angelo Amarigi, detto Il Caravaggio | Cav. Arpino | a ſtrong and cloſe imitation of Nature, but without choice; exquiſite colouring |
| * Ludovico Caracci | Proſpero Fontana | exquiſite deſign; noble and proper compoſition; ſtrong and harmonious colouring |
| * Agoſtino Caracci | Ludovico, his couſin | ſimilarly accompliſhed |
| * Annibale Caracci | Ludovico, his couſin | ſimilarly accompliſhed |

Ruſtic

| | Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|---|
| | Ruſtic Figures, Animals, Portraits, Hiſtory | Vicenza | 1592 | 82 | Venice, &c. |
| | the ſame | Venice | 1594 | 84 | |
| | the ſame | Venice | 1623 | 65 | |
| | the ſame | Venice | 1613 | 60 | |
| 5 | the ſame | Venice | 1622 | 62 | |
| | Hiſtory, Portraits | Venice | 1594 | 82 | Venice, and every where. |
| | Portraits | Venice | 1590 | 30 | |
| | Landſcapes | [illegible] | 1596 | 56 | |
| | Landſcapes | Germany | 1604 | 84 | |
| 10 | Hiſtory | Munich | 1606 | 42 | |
| | Hiſtory | Verona | 1606 | 82 | Verona. |
| | | Venice | 1611 | 66 | |
| | Hiſtory | Forli | 1580 | — | |
| | Hiſtory | Sienna | 1567 | 57 | |
| 15 | Hiſtory | Rome | — | — | |
| | Hiſtory, Portraits | Urbino, Rome | 1612 | 84 | |
| | Hiſtory | Sienna, Rome | 1650 | 51 | Sienna; Rome, St. Peter's; Genoa, Santa Maria in Carignano. |
| | Hiſtory, humorous figures | Caravaggio in Lombardy, Rome | 1609 | 40 | Rome, Pal. Barberini; ſeveral Collections. |
| | Hiſtory | Bologna | 1619 | 64 | Modena, Pal. Ducale; Bologna, S. Michel in Boſco, S. Giorgio, La Certoſa, &c. |
| 20 | Hiſtory, Portraits, Landſcapes | Bologna, Parma | 1682 | 44 | Parma, Villa Ducale; Bologna, Pal. Magnani, La Certoſa. |
| | Hiſtory, Portraits, Landſcapes | Bologna, Rome | 1609 | 49 | Rome, Pal. Farneſe, &c. Bologna, S. Giorgio, &c. ſeveral Collections. |

Domenico

| | Names, | Studied under | Excelled in |
|---|---|---|---|
| | Domenico Zampieri, detto, Il Domenichino | the Caracci | correct deſign, ſtrong and moving expreſſion |
| | * Guido Reni | Dionigi Calvart, the Caracci | divine and graceful airs and attitudes, gay and lightſome colouring |
| | * Cav. Giov. Lanfranco | the Caracci | great force, and *fulgore*, chiefly in freſco |
| | * Franceſco Albani | Dionigi Calvart, the Caracci | gentile poetical fancy, beautiful airy colouring, his Nymphs and Boys are moſt admired |
| 5 | Lucio Maſſari | the Caracci | |
| | Siſto Badalocchio | Annibal Caracci | |
| | Antonio Caracci | Annibal, his uncle | |
| | Giuſeppe Pini, detto, Cavalier' Arpino | Rafaël da Rheggio | the *furia* and force of his compoſitions |
| | Il Paduano | | |
| 10 | Il Cigoli | Andrea del Sarto | |
| | Domenico Feti | Cigoli | |
| | Cherubino Alberti | | |
| | Cavaliere Paſſignano | Frederic Zucchero | |
| | Orazio Gentileſchi | Aurelio Lomi | |
| 15 | Filippo d'Angeli, detto, Il Napolitano | | |
| | Paul Brill | after Titian and Annibale | |
| | Matthew Brill | | worked with Paul, his brother |
| | Pietro Paolo Gobbo | | |
| | Il Viola | Annibal Caracci | |
| 20 | Roland Saveri | imitated Paul Brill | much finiſhing, but dry |
| | Bartolomeo Manfredi | M. Ang. Caravaggio | |
| | Carlo Saracino | imitated Caravaggio | |

Hiſtory,

| | Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|---|
| | History, Portraits | Bologna, Naples | 1641 | 60 | Rome, S. Girolamo della Carita, Santa Maria Traſtavere, S. Andrea della Valle, S. Andrea in Monte Celio, Grotta Ferrata, Pal. Ludoviſio; S. Peter's, S. Carlo a Catinari, S. Silveſtro, &c. |
| | History, Portraits | Bologna | 1642 | 68 | Rome, Pal. Roſpigliosi, Pal. Spada, Capucini, S. Andrea della Valle, &c. Bologna, Mendicanti, S. Domenico, S. Michel in Boſco; and in many Collections. |
| | History | Parma, Naples | 1647 | 66 | Rome, S. Andrea della Valle; Naples, S. Carlo de Catinari; La Capella del Teſoro. |
| | History | Bologna | 1660 | 82 | The Duke of Modena's, and many other Cabinets. |
| 5 | History | Bologna | 1633 | 64 | Bologna, S. Michel in Boſco. |
| | History | Parma | —— | — | Rome, Pal. Veroſpi. |
| | History | Bologna, Rome | 1618 | 35 | Rome, S. Bartolomeo nell' Iſola. |
| | History | Arpino, Rome | 1640 | 80 | Rome, the Capitol, &c. |
| | Portraits | Padua | —— | — | |
| 10 | History | Florence | 1613 | 54 | |
| | History | Rome | 1624 | 35 | |
| | History | Rome | 1615 | 63 | |
| | History | Florence | 1638 | 80 | Florence, the Dome. |
| | History | Piſa | 1647 | 84 | |
| 15 | Landſcapes | Rome, Naples | 1640 | 40 | |
| | Landſcapes | Antwerp, Rome | 1626 | 72 | Rome, Vatican, Pal. Borgheſe; many Collections. |
| | Landſcapes | Antwerp, Rome | 1584 | 34 | |
| | Fruit, Landſcapes | Cortona | 1640 | 60 | |
| | Landſcapes | Rome | 1622 | 50 | Rome, Vigna Montalta, Vigna Aldobrandina, Vigna pia. |
| 20 | Landſcapes | | 1639 | 63 | |
| | History | Mantua | —— | — | |
| | History | Venice | 1625 | 40 | |

| Names. | Studied under | Excelled in |
|---|---|---|
| M. Valentino | M. Ang. Caravaggio | |
| Giuſeppe Ribera, detto, Lo Spagnuoletto | M. Ang. Caravaggio | a dark ſtrong manner; diſmal and cruel ſubjects |
| John Mompre | ſtudied Nature | |
| Henry Cornelius Wreen, or Vroom | Cornelius Henrickſon | |
| Agoſtino Taſſi | Paul Brill | |
| Fra. Matteo Zaccolino | | |
| Antonio Tempeſta | John Strada | |
| Octavius Van Veen, called Otho Vænius | | |
| Jean Le Clerc | Carlo Saracino | |
| Simon Vouët | Laurent, his father | |
| Peter Noefs | Henry Steinwick | |
| Henry Steinwick | John De Vries | |
| Theodore Rembouts | Abraham Janſens | |
| Gerard Segres | Abraham Janſens | imitated M. A. Caravaggio |
| Sir Peter Paul Rubens | Otho Vænius | admirable colouring; great magnificence and harmony of compoſition; a gay and lightſome manner |
| Sir Anthony Vandyke | Rubens | his maſter's excellencies with more grace and correctneſs |
| Rembrandt | | great knowledge and execution of the Clair-obſcure; high finiſhing; ſometimes a very bold pencil and diſtinct colouring; vaſt Nature |

History

| Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|
| History | France | 1632 | 32 | |
| History | Valencia | 1656 | 67 | Naples, &c. many Collections. |
| Landscapes | Antwerp | — | — | |
| Sea-ports, Ships | Haerlem, Rome | — | — | |
| 5 Ships, Tempests, Landscapes, Fruit, Perspectives | Bologna | — | — | Genoa; Leghorn; on the outsides of houses. |
| Perspectives | Rome | 1630 | 40 | Rome, St. Silvestro. |
| Animals, Battles, Huntings | Florence | 1630 | 75 | Florence, &c. |
| History | Leyden | 1634 | 78 | |
| History | Nancy | 1633 | — | Nancy, Les Jesuits. |
| 10 History, Portraits | Paris; Paris | 1641 | 59 | Paris, in many Churches. |
| Perspectives | Antwerp | 1651 | 85 | |
| Buildings, places illuminated by fire and candles | Steinwick | 1603 | 53 | |
| Low Life | Antwerp | 1640 | 43 | |
| | Antwerp | 1651 | 62 | |
| 15 History, Portraits, Landscapes | Antwerp | 1640 | 63 | Flanders, Holland, &c. Dusseldorp; the Elector Palatine's Collection; France, Palais Luxemburgh, &c. England, Whitehall, &c. Genoa, St. Ambrosio, &c. |
| Portraits, History | Antwerp; London | 1641 | 42 | Genoa, Pal. Durazzo, &c. Flanders, Holland, &c. France, Versailles, &c. England, the Pembroke and Walpole Collections, &c. |
| History, Portraits, Low Life | | 1674 | 68 | France, King's and Monsieur's Collections, &c. &c. Florence, the Palace, Amsterdam, &c. |

Cornelius

| | Painted | Country, Place, and Year of their Death. | | Age. | Principal Works are at |
|---|---|---|---|---|---|
| | Miniature, Landscapes with figures | Utrecht | 1660 | 74 | Many Cabinets. |
| | Little Landscapes with figures, animals, and flowers | Brussels | 1625 | 65 | |
| | Small Landscapes with figures | | 1650 | — | |
| | Flowers | Antwerp | 1666 | 70 | |
| | | Brussels | 1669 | 84 | |
| 5 | | | 1660 | 40 | |
| | Landscapes | | 1660 | 50 | |
| | Landscapes | Antwerp | 1657 | 78 | |
| | Animals dead and alive | | | | |
| | Sea-fights, Tempests | Brussels | 1670 | — | |
| | | | 1670 | — | |
| 10 | | Haerlem | 1668 | 48 | |
| | | Leyden | 1674 | 61 | |
| | Little figures | Como; Rome | 1666 | 56 | Rome, Monte Cavallo |
| | History | | | | Costaguti, &c. |
| | History, Landscapes | | | — | |
| 15 | History | Bologna | 1660 | 80 | Bologna, St. Michaeli in &c. |
| | Buildings, Perspective | Bologna; Spain | 1660 | 51 | Bologna, &c. |
| | Buildings, History | Bologna | 1687 | 87 | Bologna, &c. |
| | | Genoa | | — | |
| | History, Whims | Lucca | 1650 | 39 | |
| 20 | Sea-pieces | Antwerp; Venice | | — | |
| | History | Cento nel Bolognese; Bologna | 1667 | 76 | Rome, Vigna, Ludovi Peter's; Grotto Fern |

| | Names. | Studied under | Excelled in |
|---|---|---|---|
| | Cornelius Polembourg | Abraham Bloemart | |
| | John Brugle, called Velvet Brugle | Old Brugle, his father | extreme neatneſs an finiſhing |
| | Moſes, called the Little | Corn. Polembourg | |
| | F. Dan. Legrea | Young Brugle | |
| 5 | Gaſpar Craes | Coxis | |
| | Bartholomew Briemberg | ſtudied at Rome | |
| | John Aſſelyn, called Little John | Eſaias Vander Velde | |
| | Francis Snyders | painted with Rubens | |
| | Ert Veeſt | | |
| 10 | Lewis Couſin | | |
| | Philip Vauvremans | John Wynants | |
| | Gerard Daw | Rembrandt | |
| | Pietro Franceſco Mola | Albani, Cav. Arpino | ſtrong painting |
| | Giov. Battiſta Mola | Albani | the ſame |
| 15 | Giacomo Cavedone | Lud. Caracci | |
| | Agoſtino Metelli | | |
| | Angelo Michale Colonna | Ferrantino | |
| | Giov. Benedetto Caſtiglione, detto, Il Genoëſe | Paggi, Vandyke | |
| | Pietro Teſta | Domenichino | capricious and ſtrang deſigns |
| 20 | Matthew Platten, called Il Montagna | Aſſelyn | |
| | Franceſco Barbieri, detto, Il Guercino da Cento | the Caracci | a medium between th Caracci and Cara vaggio; he has tw manners, one a dar and ſtrong one; th other more gay an gracious |

Miniature

| Names. | Studied under | Excelled in |
|---|---|---|
| Pietro Berrettini, detto, Pietro da Cortona | Baccio Ciarpi | noble compositions; bright and beautiful colouring |
| Antonino Barbalonga | Domenichino | |
| Andrea Camaceo | Domenichino | |
| Andrea Sacchi | Albani | a colouring more languid than Pietro Cortona, but extreme delicate and pleasing |
| 5 Simone Cantarini | Guido | |
| Cav. Carlo Cignani | Albani | noble, bold manner; and bright colouring |
| Pietro Facini | Annibal Caracci | |
| Giov. Andrea Donducci, detto, Il Masteletta | the Caracci | |
| Alessandro Tiarini | Prospero Fontana | |
| 10 Leonello Spada | the Caracci | |
| Giov. Andrea Sirani | Guido | |
| Elisabetta Sirani | Andrea, her father | |
| Giacomo Sementi | Guido | |
| Francesco Gessi | Guido | good imitation of his master |
| 15 Lorenzo Garbieri | Lud. Caracci | |
| G. Francesco Romanelli | Pietro Cortona | |
| Diego Velasquez | Francesco Pacheco | great fire and force |
| Alessandro Veronese | Felice Riccio | a weak but agreeable manner |
| Mario de Fiori | | |
| 20 Michelangelo del Campidoglio | Floravante | |
| Salvator Rosa | Spagnuoletto and Daniel Falcone | savage and uncouth places; very great and noble style; stories that have something of horror or cruelty |
| Il Cav. Calabrese | Guercino | |

History

| | Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|---|
| | History | Cortona; Rome | 1669 | 73 | Rome, Pal. Barberini, Pal. Pamfili, Chiesa nuova, St. Peter's, St. Agnes; Florence, Pal. Pitti, &c. |
| | History | Messina | — | — | Rome, St. Andrea della Valle, Chiesa dei Theatini, &c. |
| | History | Bevagna; Rome | 1657 | 55 | Rome, St. Peter's, St. Giov. in Laterano, Pal. Palestrina, &c. |
| | History | Rome; Rome | 1661 | 72 | Rome, Pal. Berberini, &c. Chiesa di St. Romualdo, St. Carlo di Catinari, &c. |
| 5 | History | Pesaro; Bologna | 1648 | 36 | |
| | History | Bologna; Bologna | 1719 | 91 | Bologna, Pal. Davia, Certosa, &c. |
| | History | Bologna | 1602 | 42 | Bologna, &c. |
| | History | Bologna | 1655 | 80 | Bologna, &c. |
| | History | Bologna | 1668 | 91 | Bologna, &c. |
| 10 | History | Bologna | 1623 | 46 | Bologna, &c. |
| | History | Bologna | 1670 | 60 | Bologna, &c. |
| | History, Portraits | Bologna | 1664 | 26 | Bologna, &c. |
| | History | Bologna | 1625 | 45 | Bologna, &c. |
| | History | Bologna | — | — | Bologna, &c. |
| 15 | History | Bologna | 1654 | 64 | Bologna, &c. |
| | History | Viterbo; Rome | 1662 | 45 | France, &c. Rome, &c. |
| | Portraits | Spain | 1660 | 66 | Rome, Pal. Pamfili; France, Louvre. |
| | History | Verona | 1679 | 70 | France, Versailles, &c. |
| | Flowers | Rome | 1656 | — | |
| 20 | Flowers & Fruits | Rome | 1670 | 60 | |
| | Landscapes, History | Naples, Rome | 1673 | 69 | Rome, Pal. Palavicini; Paris, the King's Collection, &c. |
| | History | Calabria | 1688 | 86 | Rome, St. Andrea della Valle, &c. |

Ferramola

| Names. | Studied under | Excelled in |
|---|---|---|
| Ferramola Fioraventi | | |
| Il Malteſe | | |
| Claude Gelee, called Claude Lorraine | Godfrey Wals; Agoſtino Taſſi | rural and pleaſing ſcenes, with various accidents of Nature, as gleams of ſunſhine, the riſing moon, &c. |
| Nicolas Pouſſin | Quintin Varin | exquiſite knowledge of the antique; fine expreſſion; ſkilful and well-choſen compoſition and deſign. Scenes of the country, with antient buildings and hiſtorical figures intermixed |
| 5 Gaſpar Du Ghet, called Gaſper Pouſſin | Nicolas, his brother-in-law | a mixture of Nicolas and Claude Lorraine's ſtyle |
| Euſtache Le Sueur | Simon Vouët | ſimplicity, dignity, and correctneſs of ſtyle, he is called the French Rafaël |
| Michelangelo delle Battaglie | Mozzo of Antwerp, his father | |
| Jaques Stella | | painted upon marble frequently |
| Carlo Maratti | Andrea Sacchi | |
| 10 Luca Giordano | Lo Spagnuoletto | |
| Charles Le Brun | Simon Vouët; Nicolas Pouſſin | |
| Cav. Giacinto Brandi | Lanfranco | |
| Ciro Ferri | Pietro Cortona | |

THE END OF THE

| Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|
| Vaſes, Inſtruments, Carpets, and Still-life | Breſcia | 1512 | — | |
| the ſame Landſcapes | Toul; Rome | 1682 | 82 | Rome, Pal. Chigi, Altieri, Colonna; many Collections. |
| Hiſtory, Landſcapes | Andilly; Rome | 1665 | 71 | France, Verſailles, Palais Royal, &c. Rome, Cav. Pozzo's Collection, and in many more elſewhere. |
| 5 Landſcapes | Rome | 1675 | — | Rome; Paris, &c. |
| Hiſtory | Paris | 1655 | 38 | Paris, the Chartreuſe and Hotel in the Iſle Notre Dame, &c. |
| Battles | | | | |
| Hiſtory, Miniatures | Lyons; Paris | 1647 | 51 | Lyons; Paris, &c. |
| Hiſtory | Ancona; Rome | 1713 | 88 | Rome; many Churches and Palaces, &c. |
| 10 Hiſtory | Naples | 1705 | 76 | |
| Hiſtory | Paris | 1690 | 71 | Verſailles. |
| Hiſtory | Poli; Rome | 1713 | 90 | Rome, &c. |
| Hiſtory | Rome | 1689 | 55 | Rome, St. Agnes, Pal. Monte Cavallo, St. Ambrogio, &c. Florence, Pal. Pitti. |

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